BRITISH MUSEUM.

DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES.

THE MAUSOLEUM

AND

SCULPTURES OF HALICARNASSOS AND PRIENÈ.

LONDON:
PRINTED BY ORDER OF THE TRUSTEES.
1900.

Price One Shilling.

THE MAUSOLEUM

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SCULPTURES OF HALICARNASSOS AND PRIENÈ,

IN THE BRITISH MUSEUM.

[*Part V.* (*Volume II.*) *of a Catalogue of Sculpture in the Department of Greek and Roman Antiquities, by* A. H. Smith, M.A., *Assistant in the Department.*]

LONDON:
PRINTED BY ORDER OF THE TRUSTEES.
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NOTE.

In this separate issue of the various parts of the Catalogue of Sculpture, the pagination of that Catalogue as a whole has been retained.

The substance of the former "Guide to the Mausoleum Room" by Sir Charles Newton (1886) has been utilised to a considerable extent.

A. S. MURRAY.

May, 1900.

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TABLE OF ABBREVIATIONS.

The following is a list of the works which are most frequently referred to in this volume of the Catalogue under abbreviated forms :—

Annali dell' Inst. Annali dell' Instituto di Corrispondenza Archeologica. Rome: 1829–1885. [Superseded by the "Roemische Mittheilungen."]

Antike Denkmaeler. Antike Denkmaeler herausgegeben vom k. Deutschen Archaeologischen Institut. Berlin: from 1886. In progress.

Antiqs. of Ionia. Antiquities of Ionia, published by the Society of Dilettanti. London: 1769–1881.

Arch. Anzeiger. Archaeologischer Anzeiger. [A supplement to the Archaeologische Zeitung, and to the Jahrbuch des Archaeologischen Instituts.]

Arch. Zeit. Archaeologische Zeitung. Berlin: 1843–1885. [Superseded by the Jahrbuch des Archaeologischen Instituts.]

Athenische Mittheilungen. Mittheilungen des k. Deutschen Archaeologischen Instituts, Athenische Abtheilung. Athens: from 1876. In progress.

Brunn, Denkmaeler. H. v. Brunn, Denkmaeler griechischer und roemischer Sculptur. Munich: 1888–1899. [Continued by Arndt, after Brunn's death.]

C.I.G. Corpus Inscriptionum Graecarum. Berlin: 1828–1877.

C.I.L. Corpus Inscriptionum Latinarum. Berlin. From 1863. In progress.

Classical Sculpture Gallery. By F. v. Reber and A. Bayersdorfer. From 1896. In progress.

Collignon. M. Collignon, Histoire de la Sculpture Grecque, 2 vols. Paris: 1892–1897.

Furtwaengler, Meisterwerke. A. Furtwaengler, Meisterwerke der griechischen Plastik. Leipsic-Berlin: 1893. [Eng. edition by E. Sellers.]

Gardner, Handbook. E. A. Gardner, A Handbook of Greek Sculpture. London: 1896.

Greek Inscriptions in Brit. Mus. The Collection of Ancient Greek Inscriptions in the British Museum, by C. T. Newton, E. L. Hicks, and others. 1874–1893.

Guide to Elgin Room II. Synopsis of the Contents of the British Museum. Department of Greek and Roman Antiquities. The Sculptures in the Elgin Room. Part II. 1881.

Guide to Græco-Roman Sculptures I. Synopsis, etc. . . . Graeco-Roman Sculptures. [Second ed., 1879.]

Guide to Græco-Roman Sculptures II. Synopsis, etc. . . . Graeco-Roman Sculptures. Part II. 1876.

Guide to Mausoleum Room. Synopsis, etc. . . . Mausoleum Room. 1886.

Jahrbuch des Arch. Inst. Jahrbuch des k. Deutschen Archaeologischen Instituts. Berlin: from 1886. In progress.

Journ. of Hellen. Studies. The Journal of Hellenic Studies. London: from 1879. In progress.

Mansell. Photographs of objects in the British Museum, published by W. A. Mansell, 405 Oxford Street, W.

Mitchell. Lucy M. Mitchell, A History of Ancient Sculpture. 1883.

Mon. dell' Inst. Monumenti Inediti, pubblicati dall' Instituto di Corrispondenza Archeologica. Rome, 1829–1886, and Berlin, 1891.

Murray. A. S. Murray, A History of Greek Sculpture. 1880–3. [Second ed., 1890.]

Mus. of Class. Antiq. The Museum of Classical Antiquities. London: 1851–1853.

Roemische Mittheilungen. Mittheilungen des k. Deutschen Archaeologischen Instituts, Roemische Abtheilung. Rome: from 1886. In progress.

Smith and Porcher. History of the Recent Discoveries at Cyrenè, . . . by Captain R. Murdoch Smith, R.E., and Commander E. A. Porcher, R.N. 1864.

Stereoscopic. Photographs of objects in the British Museum, published by the London Stereoscopic Company, 106 Regent Street, W.

Synopsis. Synopsis of the contents of the British Museum. (Numerous editions. 1808–1857.)

Wolters. Die Gipsabgüsse antiker Bildwerke in historischer Folge erklärt. Bausteine . . . von Carl Friederichs, neu bearbeitet von Paul Wolters. Berlin: 1885.

British and Metric Systems Compared.

1 inch = ·025 metre.
1 foot = ·304 metre.
3 feet = ·914 metre.

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1 metre = 39·371 inches.

PART V.

THE MAUSOLEUM AND SCULPTURES OF HALICARNASSOS AND PRIENÈ.

THE MAUSOLEUM OF HALICARNASSOS.

The tomb of Mausolos,* Prince of Caria, the extant remains of which are described in the following pages, was a work of such beauty and splendour that it was ranked by the ancients among the seven wonders of the world. Its name, Mausoleum, came to be employed in a general sense, and in modern usage, by a process of degeneration, it denotes any building of a somewhat elaborate character, designed to hold the dead.

Ancient History of the Mausoleum.

The Satrapy of Caria, under the Great King of Persia, was hereditary in the family of Hecatomnos, the father of Mausolos, who first appears as Satrap towards 387 B.C. At this date the Greek cities in Asia Minor were formally declared to be part of the Persian empire, from which they had been separated during the period of Athenian supremacy.

On the death of Hecatomnos, which is placed about 377 B.C., he was succeeded by Mausolos, who transferred the seat of government from the inland town of Mylasa to Halicarnassos. His reasons for the change were,

* The name is written Maussollos on coins and inscriptions, but it is more convenient to use the form made familiar by the word 'mausoleum.'

according to Vitruvius, the natural strength of the site, and its suitability for trade and as a naval station. The symmetrical and convenient plan of the city, also described by Vitruvius (ii., 8), was probably due to Mausolos. Though he is called both King and Prince of Caria, the true position of Mausolos is defined by contemporary inscriptions, which are dated by the year of Artaxerxes, in the Satrapy of Mausolos (*C.I.G.*, 2691, *c*, *d*, *e*, cf. Boeckh, *ibidem*).

On the death of Mausolos, which is assigned to the year 353 B.C. (Head, *Cat. of Coins of Caria in B.M.*, p. lxxxii.), his wife and sister, Artemisia, succeeded to his throne. She only reigned for two years, and is said to have died of a wasting illness, caused by sorrow for her husband. During her short reign she celebrated his memory by rhetorical and dramatic contests, but chiefly by the construction of a splendid tomb. It is stated, however, by two late Byzantine authors (see Newton, *Disc.*, p. 55) that Mausolos had himself begun the tomb. It is also recorded that there was not time to finish it during the reign of Artemisia, and according to Pliny's account it was completed by the artists as a labour of love.

The architects employed were Satyros and Pythios, who described the building (Vitr., vii., *Praef.*) in a book which is now lost. The sculptors are said by Pliny to have been, on the east side, Scopas; on the north, Bryaxis; on the south, Timotheos; and on the west, Leochares. Vitruvius mentions Praxiteles in place of Timotheos. Pythis, usually supposed to be identical with the architect Pythios, made the chariot group on the summit.

Later History of the Mausoleum.

For many centuries the Mausoleum appears to have stood intact. At the end of the fourth century an epigram

of Gregory of Nazianzus on the Mausoleum (see Newton, *Disc.*, p. 72) declares that in Caria tombs are not violated, and authors of the tenth and twelfth centuries imply that it was still standing.

The modern history of the structure begins in 1402, when the Knights of St. John took possession of Halicarnassos, and began to build the castle of St. Peter (whence the Turkish name of Budrum), using the ruins of the Mausoleum as a quarry for the building materials. The phrase used by the historian Fontanus (*De bello Rhodio*, Hagenau, 1527, fol. K) is 'Petrea' (Budrum) 'quam ex ruinis Hallicarnassi, Piramidibusque Mausoli sepulchri inter septem orbis spectacula nominatissimi struere cœpit, etc.' (The last clause, shewing that he was acquainted with the literary history of the Mausoleum, lessens the importance of his testimony to the 'piramides.')

The works on the castle were continued during the fifteenth century, no doubt at the expense of the Mausoleum; but the most detailed account is contained in a work by Dr. Claude Guichard (*Funerailles & diverses manieres d'ensevelir des Rommains, Grecs, etc.*, Lyons, 1581, 8°, p. 379; reprinted by Sainte-Croix, p. 576; Newton, *Hist. Disc.*, p. 75; Oldfield, *Archæologia*, liv., p. 301). The author states that in 1522 the Grand Master of the Knights determined to put the castle in a state of repair. One of the knights charged with this duty was De la Tourette, of Lyons, who afterwards reported as follows:—The knights on their arrival began to seek for materials for lime, and found nothing more suitable and convenient than certain steps of white marble which rose up in the form of a platform in a field near the harbour. The stone was found to be good, and on further excavation they found that the platform widened out and furnished good stones for building as well as for lime. After four or five days they found an opening into a

large square chamber, elaborately adorned with an architectural order, coloured marbles and reliefs, all of which the finders admired and destroyed. A low door led to a second chamber which contained a sarcophagus of white marble. The evening retreat had already sounded, and the finders left the tomb for the night. Next morning they found that the tomb had been pillaged during their absence by unknown persons, believed to have been a band of corsairs.

If we accept, as we are entitled to do, the main lines of this account (but cf. C. Torr, *Class. Rev.*, i., p. 79), it is evident that the portion then extant was a pyramidal structure, which covered the sepulchral chamber. This must have been the lower part of the building, and not the pyramid that is known to have surmounted the order. It is possible that it was no more than a stylobate combined with a flight of steps on each side; but the story has recently been taken by Mr. Oldfield as evidence for a lower pyramid.

At some unknown time several slabs of the principal frieze and a number of the lions were inserted for ornament in the walls of the castle of St. Peter. One of the lions is associated with a shield, dated 1506 (Newton, *Hist. Disc.*, p. 83).

After the taking of Budrum by the Turks, the sculptures in the castle were viewed from time to time by travellers with great difficulty (cf. a story told by Fellows, *Travels*, p. 431). They were visited by Thévenot in 1656, and he mentions both the reliefs and lions, but does not seem to have been aware of the connexion with the Mausoleum (Thévenot, *Relation d'un voyage fait au Levant* (1664), i., p. 210). Sketches were made by Richard Dalton, who visited Budrum with Lord Charlemont in Nov., 1749. He attributed the sculptures to the Mausoleum, and identified the subject (*Remarks on xii*

Hist. designs of Raphael and .... antiquities of Greece and Egypt, illustrated by ... Mr. Dalton's Drawings, 1752, *p.* 29; *Bassorelievos discovered in Caria*, drawn by R. Dalton [no date; said to have been issued in 1791 (Sainte-Croix)]). They were also drawn by L. Mayer, the draughtsman of Sir R. Ainslie (*Views in the Ottoman Empire*, 1803, pl. 18; *Antiquities of Ionia*, Pt. ii., 1797, Suppl. pl. 2); and by Captain Devereux (*Views on the Shores of the Mediterranean*, 1847), who also describes the preliminary negotiations for the marbles.

In 1846 Lord Stratford de Redcliffe, then Sir Stratford Canning, British Ambassador at the Porte, obtained a Firman from the Sultan, authorizing the removal of the reliefs from the castle, and presented them to the British Museum.

Attention was thus drawn to the subject of the Mausoleum. Mr. C. T. Newton argued, in a memoir on the Mausoleum (*Class. Mus.*, v., p. 171), that the Mausoleum occupied a site which had been indicated by T. L. Donaldson (Stuart's *Athens*, 2nd ed., iv., p. 55), as marked by 'many broken shafts of columns, volutes, and other ornaments of a superb Ionic edifice.' A few years later Mr. Newton, who was then acting as Vice-Consul at Mytilene, was empowered to remove certain lions which he had observed built into the walls of the castle at Budrum, to search for the site of the Mausoleum, and to carry on excavations at Budrum on behalf of the Foreign Office.

Excavations were begun in November, 1856, and the site indicated by Donaldson was speedily proved to be that of the Mausoleum. A rocky platform was laid bare, and a great quantity of architecture and sculpture was discovered, including parts of the frieze and some of the lions, which established the origin of the sculptures obtained from the castle. The excavations were

described by Messrs. Newton and Pullan in *A History of Discoveries at Halicarnassus, Cnidus, and Branchidae*, 1862.

In 1865 further excavations were conducted on the site by Messrs. Biliotti and Salzmann on behalf of the Trustees of the British Museum. Those portions of the site which Mr. Newton had been unable to acquire in 1856 were dug over, and numerous fragments were found, which helped to complete sculptures previously discovered, but no new light was thrown on the problem of the restoration of the building.

In the same year a slab of the frieze, which had been in a palace at Genoa since the middle of the last century, was purchased from the Marchese Serra (see below, No. 1022).

In 1876 two fragments of the frieze were obtained from a Turkish house in the town of Rhodes, whither they had been transported in the time of the Knights.

In 1879 H.I.M. Sultan Abdul Hamed presented a fragment of the frieze, representing an Amazon (see below, No. 1017), which was formerly in the Imperial Museum at Constantinople.

The Architecture of the Mausoleum.

The discoveries made by excavation supply data which must be embodied in any restoration of the monument, but the results were not sufficiently definite to make a restoration possible, except with the aid of the literary authorities. The problem, how best to combine these two sources of information, has been much discussed.

The principal passage describing the Mausoleum, on which any attempt to restore it must be based, is that of Pliny,* who probably obtained his information from the

* Pliny, *N.H.*, XXXVI. 30 (ed. Detlefsen). Scopas habuit aemulos eadem aetate Bryaxim et Timotheum et Leocharen, de quibus simul dicendum

lost treatise by the architects Satyros and Pythios, or possibly from a work by Mucianus (E. Sellers, *Elder Pliny's Chapters on Art*, p. lxxxviii.). Pliny's account, however, of the architectural arrangement is little more than a series of dimensions, with respect to most of which there are serious differences of reading. If we regard the disputed dimensions as indeterminate, we learn from Pliny that the Mausoleum was a rectangular building, with the long sides on the north and south. The shorter ends he calls 'fronts,' a term which suggests the presence of pediments or some such distinction. It was surrounded by a colonnade, and was adorned by sculpture on all four sides. The colonnade was surmounted by a pyramid of twenty-four steps, which was crowned by a four-horse chariot. Pliny also states that the pyramid contracted like the top of a turning-post in the circus, and 'equals' (or 'did equal') 'the height below,' or else 'the lower' (pyramid?). The main controversy has turned on this passage. Reading aequavit, 'did equal,' Mr. Oldfield has lately suggested

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est, quoniam pariter caelavere Mausoleum. sepulchrum hoc est ab uxore Artemisia factum Mausolo Cariae regulo, qui obiit olympiadis CVII anno secundo (351 B.C.). opus id ut esset inter septem miracula hi maxime fecere artifices. patet ab austro et septentrione *centenos* sexagenos ternos pedes, brevius a frontibus, toto circumitu pedes CCCCXXXX, attollitur in altitudinem XXXV cubitis, cingitur columnis XXXVI. pteron vocavere circumitum. ab oriente caelavit Scopas, a septentrione Bryaxis, a meridie Timotheus, ab occasu Leochares, priusque quam peragerent regina obit. non tamen recesserunt nisi absoluto iam, id gloriae ipsorum artisque monimentum iudicantes, hodieque certant manus. accessit et quintus artifex. namque supra pteron pyramis altitudine*m* inferiorem aequat, viginti quattuor gradibus in metae cacumen se contrahens. in summo est quadriga marmorea quam fecit Pythis. haec adiecta CXXXX pedum altitudine totum opus includit.

Alternative readings: omit centenos, for which there is no MS. authority. For CCCCXXXX read CCCCXI. For XXXV (Detlefsen) read XXV. with MSS. Omit circumitum. For altitudine*m* (an emendation) read altitudine. For aequat read aequavit.

that Pliny indicates a change of plan, and that the pyramid, originally intended to come to a point, was truncated, and surmounted by a chariot group, for which a fifth artist was brought in. It is evidently dangerous to infer so much from the use of a tense in a doubtful text.

If we read altitudinem inferiorem, 'the height below,' this has been interpreted in many ways, but the simplest is to understand the statement 'pyramis *supra* pteron altitudinem *inferiorem* aequat' as meaning that 'the pyramid above the pteron is equal to the height below the pteron.' Taking the alternative reading altitudine, pyramidem is a word more easily supplied than some general term, *e.g.* molem, to represent the combined pteron and base. In this case the statement would be that the upper pyramid is equal in height to a pyramidal base.*

An epigram of Martial (*Spectac.* i.)—

> Aere nec vacuo pendentia Mausolea
> Laudibus immodicis Cares in astra ferant

—implies that the remarkable feature of the building was the lightness of the colonnade, as compared with the great weight that it supported.

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* Pliny's apparently simple statement of equality has been given the following interpretations:—

Pyramid = Pteron (Hirt, Genelli, Texier, Falkener, Trendelenburg).
Pyramid = Pteron — chariot group (Murdoch Smith, Pullan).
Pyramid = Pteron — pedestal of chariot group — podium of pyramid (Adler).
Pyramid = Basement (Stevenson, Arnold).
Pyramid = Basement — chariot group (Fergusson).
Pyramid = Basement — pedestal of chariot group — podium of Pyramid (Petersen).
Pyramid = Pteron + basement (Cockerell, 1846).
Pyramid = Pteron + basement — chariot group (Quatremère de Quincy).
Pyramid = Pteron + basement — chariot group — podium of Pyramid (Canina, Bernier).
Pyramid = Pteron + basement + podium of Pyramid (Caylus).
Pyramid = Pteron + podium of Pyramid (Cockerell, 1856).
Pyramid = Lower pyramid, *i.e.* about half the basement (Oldfield).

Restorations of the Mausoleum.

The attempted restorations must be divided into two classes, namely, those that precede and those that follow the excavations. The interest of the former lies mainly in their illustration of the meaning of Pliny's text, as understood by a succession of interpreters. One only of the former is here reproduced, that of Cockerell (Plate XIV.).

The eight restorations subsequent to the excavation, here shown (figs. 2, 3), have been reduced in such a way that the fixed *datum*, namely the Ionic order, is of a uniform size in all.

Restorations before the Excavation.

(1) Rivius, *Vitruvius Teutsch* (Nuremberg, 1548), fo. lxxxiiii. The plan is a square with re-entrant angles. Compare Oldfield.

(2) Paduan (?) medal of the sixteenth century. Guichard, p. 376. Obv., head of Artemisia; rev., pyramid and figures.

(3) Paduan (?) medal of the sixteenth century. Guichard, p. 378. Obv., bust of Artemisia; rev., Mausoleum, with chariot group, etc. Cf. Cuper, *Apotheosis Homeri* (1683), p. 236. Canina, *op. cit. inf.* For the coins compare Stark, *Vortraege*, p. 470.

(4) Dom. d'Aulisio, *De Mausolei Architectura* (Naples, 1694). Also in Sallengre, *Nov. Thesaurus Antiquitatum Romanarum*, iii., p. 913.

(5) Sir C. Wren (ob. 1723) in the *Parentalia*, published by Stephen Wren (1750), p. 367.

(6) N. Hawksmoor, Tower of St. George's, Bloomsbury (1720–30).

(7) Caylus, *Mém. de l'Acad. des Inscr.*, xxvi., p. 321 (1753–4).

(8) Choiseul-Gouffier, *Voyage pittoresque*, i., p. 158, pl. 98 (1782).

(9) Genelli, in Rode's *Vitruvius*, vignette (1800–1).

(10) Marquez, in Guattani, *Mem. Encic.*, v., p. 131 (1810?).

(11) Hirt, *Gesch. d. Baukunst bei d. Alten*, ii., p. 70, pl. 10, figs. 14 *a*, *b* (1823).

(12) Canina, *Architettura Greca*, iii., p. 103, pl. 158 (1834).

(13) Weinbrenner, quoted by Stark, *Vortraege*, p. 471.

(14) Quatremère de Quincy, *Recueil de Dissertations Archéologiques* (1836) quoted by Stark, *l.c.*

(15) Leake, *Trans. of R. Soc. Lit.*, 2*nd Ser.*, ii., p. 44.

(16) Cockerell (*Class. Museum*, v., p. 193, and plate; *Arch. Zeit.*, 1847, pl. 12; *Mus. of Class. Antiq.* i., p. 164), working from the dimensions of the frieze, produced a plan with 8 columns, doubled, on the long sides, and 6 columns, single at the ends. This was modified by Watkiss Lloyd, who made the columns double on all sides, being 7 and 6 respectively in number (*Arch. Zeit.*, 1848, p. 81*; *Mus. of Class. Antiq.*, i., p. 164). The arrangement was accepted by Cockerell in a later restoration (1856), which was published by Goodchild (see below). It is also embodied in the small model shown in the Mausoleum Room, and was further developed in the drawing by F. Cockerell exhibited in the Mausoleum Room (Plate XIV.; published in *Builder*, 29th August, 1896).

(17) Texier, *Asie Mineure*, iii., p. 121; cf. *Mus. of Class. Antiq.*, i., p. 158.

(18) Fergusson, *Hist. Inquiry into the True Principles of Beauty in Art* (1849), p. 321; cf. *Mus. of Class. Antiq.*, i., p. 161.

(19) Falkener, *Mus. of Class. Antiq.*, i., p. 165, and plate.

Restorations after the Excavation.

(1) R. Murdoch Smith, R.E., made the first attempt, based on the measurements of the pyramid steps (June 1, 1857). See *Papers respecting the Excavations at Budrum*, 1858, p. 16.

(2) R. P. Pullan, who joined the expedition as architect, drew the restoration published in Newton, *History of Discoveries at Halicarnassus* (1862), pls. 17–22. The main feature is an enormous substructure 65 feet high, added to complete Pliny's 140 feet. [There are many mistakes in the engraved dimensions.] (See fig. 2 A.)

(3) J. Fergusson (*Mausoleum at Halicarnassus restored*, etc., 1862, frontisp. and pls. 1–3) differed mainly from Pullan by reducing the basement, and by breaking up the solid substructure into a system of piers (cf. Fergusson, in *Antiquities of Ionia*, iv., p. 19 (1881); Smith's *Dict. of Antiqs.*, 3rd ed., ii., p. 150. (See fig. 2 B.)

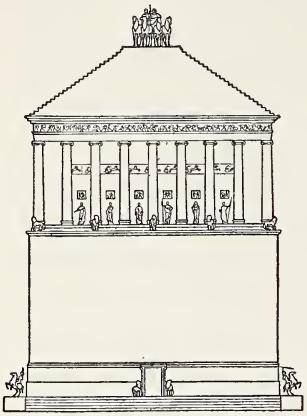
(4) Chr. Petersen, *Das Maussoleum*. Hamb. 1867 (reproduced in Baumeister, ii., p. 895). The basement is broken by arched niches. (See fig. 2 C.)

(5) J. E. Goodchild, *A Study of the Halicarnassian Marbles in the British Museum*, etc. (privately printed, 1888). An account of Cockerell's successive attempts. He tries (pl. 3) to adapt the marbles found to Cockerell's sketch of 1856.

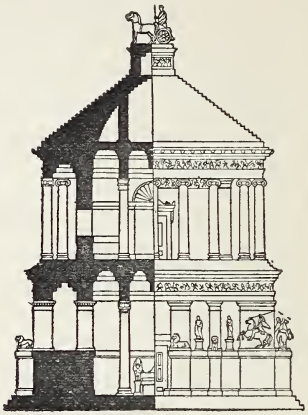
(6) Trendelenburg, *Arch. Anzeiger*, 1890, p. 105.

(7) Bernier (about 1892). First published, Collignon, ii., p. 325. (See fig. 2 D.)

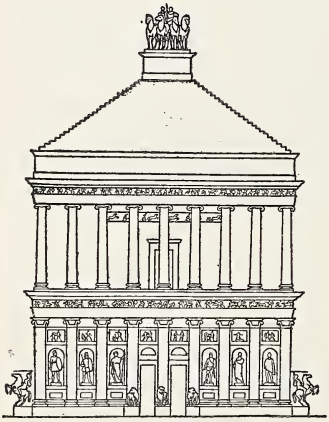
(8) E. Oldfield (*The Mausoleum at Halicarnassus. A new Restoration*, *Archæologia*, liv. (1895), p. 273; *The probable arrangement and signification of its principal Sculptures*, *Archæologia*, lv., p. 343) suggests a rectangular plan with a portico attached to each side, and a 'pyramis inferior.' (See fig. 3 E.)



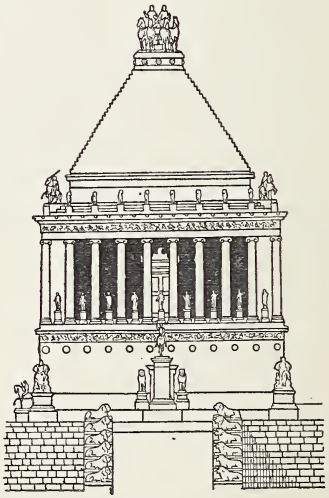
A. Pullan (1862).



B. Fergusson (1862).

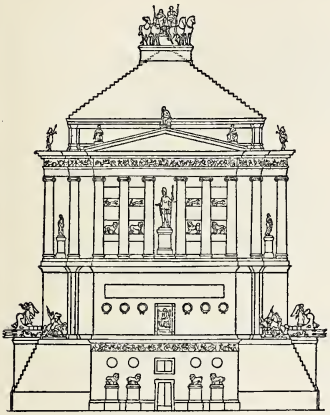


C. Petersen (1867).



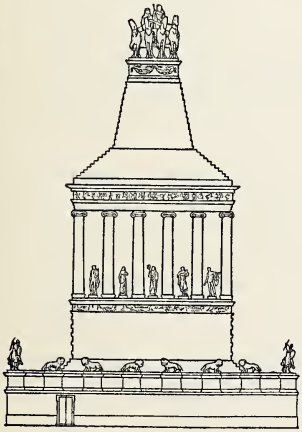
D. Bernier (1892 ?).

Fig. 2.—Restorations of the Mausoleum.

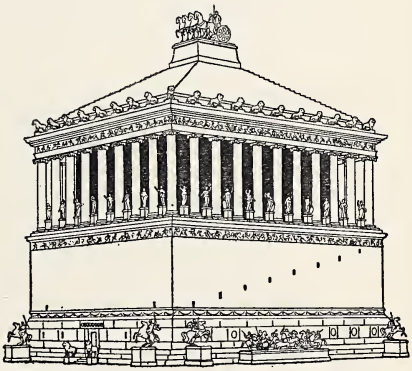


E. Oldfield (1895)

F. Arnold (1896).



G. Stevenson (1896).



H. Adler (1899).

Fig. 3.—Restorations of the Mausoleum.

(9) T. Arnold (*Builder's Journal*, Jan. 1896). The restoration is based on the position of the isolated piers found by Newton, which he takes for the substructure of pedestals supporting sculptures surrounding the building. (See fig. 3 F.)

(10) J. J. Stevenson (Soc. of Antiquaries, May 7th, 1896; *Builder*, 29th Aug., 1896) obtains the Plinian height, without spreading the colonnade, by a break in the pitch of the pyramid, as in the restoration of Caylus (see above). (See fig. 3 G.)

(11) F. Adler *Das Mausoleum zu Halikarnass* (Berlin, 1900). The pyramid (with podium and pedestal) is equal to the *pteron*. (See fig. 3 H.)

Bibliography. In addition to works quoted *passim*, for the history of the building, see de Sainte-Croix (*Mémoire sur la chronol. des Dynastes de Carie, et sur le tombeau de Mausole*, in *Hist. et Mém. de l'Inst., Classe d'Hist.*, II. (1815), p. 506), who first recalled the account of Guichard and other mediæval texts; Spratt, *Trans. R. Soc. Lit.*, 2nd Series, V., p. 1; E. Hawkins, *Notes on the Discoveries at Budrum* (privately printed, 1858); W. Tite, paper read at R. Inst. Brit. Architects, Nov. 1st, 1858; Stark, *Vortraege und Aufsaetze*, pp. 174, 456, *Philologus*, XXI. (1865), p. 453; Beulé, *Fouilles*, II., p. 271; Roessler, *Le Tombeau de Mausole* (1870).

The works of Sir C. Newton dealing with the subject are: (1) *Classical Museum*, V., p. 170; (2) *Papers respecting the Excavations at Budrum* (presented March 26, 1858); *Further Papers respecting the Excavations at Budrum and Cnidus* (presented in pursuance of address of August 2, 1859); (3) (assisted by R. P. Pullan) *A History of Discoveries at Halicarnassus, Cnidus and Branchidae*, 1862; (4) *Travels and Discoveries in the Levant* (1865); (5) *Guide to the Mausoleum Room*, 1886; (6) Smith's *Dict. of Antiqs.*, 3rd ed. (1891), *s.v.* Mausoleum.

ARCHITECTURAL FRAGMENTS.

The Restored Order of the Mausoleum.

980. (Plate XV.) It has been necessary to exhibit the base separately from the upper part of the order on account of the want of head room. In order to obtain the complete height, the upper part of the shaft, less about 3 inches, should be placed upon the base.

The reconstruction follows that of R. P. Pullan (published in Newton, *Hist. Disc.*, pl. 22) in its main outlines. Various discrepancies, however, with Pullan's results presented themselves in the course of the work, and certain modifications of detail seemed to be necessary. The only change of importance which materially affects the whole appearance of the order is in the amount of projection assigned to the corona of the cornice (see below).

As far as possible the restoration has been composed of the original fragments, subject only to the reservation that one specimen at least of each member has been kept for detailed study near at hand.

In the drawings (figs. 4, 5) the restored portions are distinguished by shading.

The Cymation. The distance between the two lions' heads can be accurately determined, since the head on the right is in one piece with the cymation slab, whose left-hand joint, central between the two heads, is preserved. We thus obtain an interval between the two heads of 42 inches. On one fragment the lion's head occurs at a corner, and they have therefore not been placed over the centres of the columns. The front part of the lion's head on the right has been restored in plaster. The nosing of the cymation is not preserved in the restoration, except

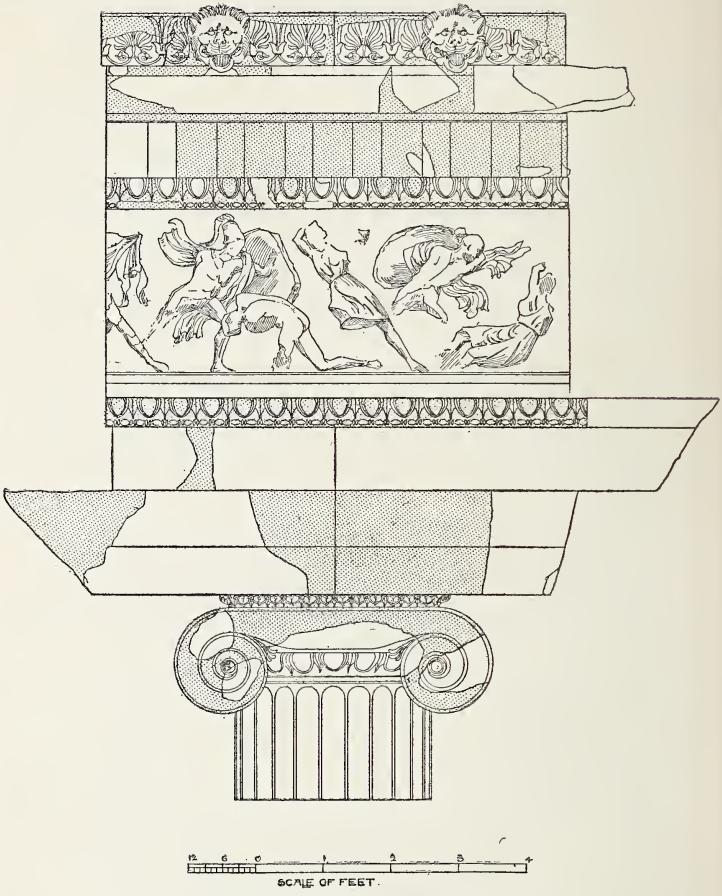


Fig. 4.—Restored Order of the Mausoleum (No. 980).

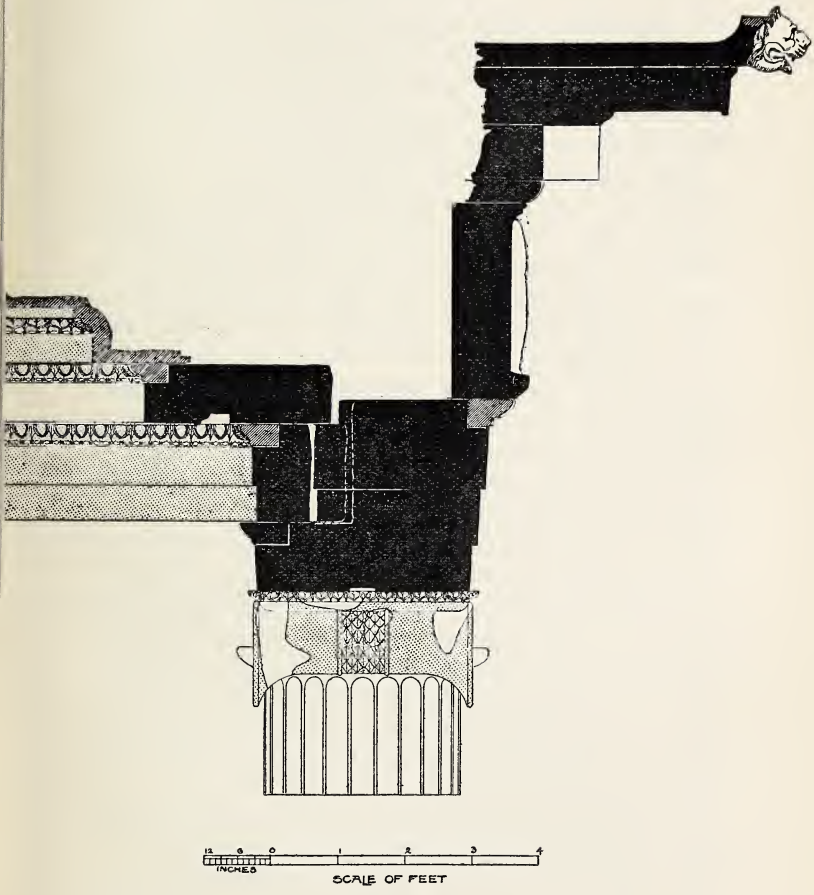


Fig. 5.—Restored Order of the Mausoleum, section (No. 980).

near one of the heads. It is also given by a small fragment, No. 986*a*.

On the upper surface of the cymation slab is a weather line, 22 inches from the front, which is supposed to indicate the position of the lowest step of the pyramid. On the restoration a small mark has been placed on the left-hand side to show the position of this line.

The projection which has been given to the cornice is different from that assigned to it by Pullan. In the reconstruction the nose of the corona is 21 inches in advance of the moulding. The under surface of the stone is finely dressed to this distance from the front, where there is a slight rise, as if for the bed. The echinus moulding below the corona has been taken from Pullan's plate. He observes (p. 171) that 'small fragments of the bed mould, a simple echinus,' were found; but these have not been identified.

The size of the dentils is accurately known, since the projecting and receding portions are preserved together on the piece inserted on the left.

The egg and tongue moulding above the frieze is a conjectural insertion. There is, however, evidence in its favour, since the frieze is surmounted by an astragalos along the top, which would naturally imply an egg and tongue moulding (or a Lesbian cymation) immediately above, and the egg and tongue which is here used (Newton, *Hist. Disc.*, pl. 29, fig. 3) has no astragalos in the same piece with it.

The astragalos moulding above the frieze is for the most part a reproduction of a small fragment (No. 993).

The slab of the frieze employed is described below (No. 1021), its place in the series being taken by a cast.

The egg and tongue and astragalos mouldings inserted below the frieze and in the top of the architrave are

represented by a cast only on the restoration. They are assigned to this place because the height agrees with that of the rebate in the upper course of the architrave. The original is elsewhere (No. 994). A somewhat similar combination of mouldings occurs in the temple of Athenè Polias at Prienè, but in that case the moulding above the architrave is a Lesbian cymation (*Antiqs. of Ionia*, i., chap. ii., pl. 6; corrected in *Antiqs. of Ionia*, iv., pl. 9).

The external upper member of the architrave consists of three fragments.

The lower member consists of two fragments; that on the left has the joint on the right edge, although the front surface is missing. (Newton, *Hist. Disc.*, pl. 26, figs. 1, 2, 3.)

If we consider the external face of the order as a whole, we have a distance of 4 feet $6\frac{3}{4}$ inches for the projection of the nose of the cymation beyond the front of the bottom of the architrave, and of 6 feet $1\frac{3}{4}$ inches for its projection beyond the centre of the column. If the pyramid is set back 22 inches, we have 4 feet $3\frac{3}{4}$ inches for the projection of the lowest step of the pyramid beyond the centre of the column. This distance is made 2 feet $8\frac{1}{2}$ inches by Pullan (p. 172). There are so many mistakes in the decimal scales of his plates that they are of little value for reference for exact dimensions.

The upper member at the back of the architrave (see the section) is represented by one fragment, 17 inches wide (Newton, *Hist. Disc.*, pl. 26, figs. 13, 14). It is separated from the lower member by an egg and tongue moulding, of which a small piece at the south end, with one egg and tongue, is ancient (see No. 995).

The capital of the column is composed of eight fragments, which furnish data for all its elements.

Two of the drums of the shaft are original. The upper drum has a height of $40\frac{1}{2}$ inches; the upper

diameter, allowing for the nosing, is $38\frac{7}{16}$ inches; while the diameter at the top of the flutes is $36\frac{7}{16}$ inches. The lower diameter, to the bottoms of the flutings, is 32 inches.

The lower drum is $45\frac{5}{8}$ inches high. The upper and lower diameters measure $32\frac{5}{16}$ inches and $33\frac{7}{16}$ inches respectively. Mr. Penrose has calculated the height of the columns as 28 feet 6 inches. (*Antiqs. of Ionia*, iv., p. 18, note 3; cf. Adler, p. 12, note 31.)

The transverse beam which connects the column with the wall of the room, supposed to represent the *cella* of the building, is that engraved in Newton, *Hist. Disc.*, pl. 27, figs. 1–4. The length with which it has been completed was calculated from the size of the panels of the lacunar. This is accurately given by the stone employed (*Hist. Disc.*, pl. 27, figs. 7–9) in which both mitre joints are partly preserved. The length of the longer side of the sunk panel of the lower lacunarial stone is found to be 6 feet $11\frac{1}{2}$ inches. Pullan makes the same distance about 6 feet $8\frac{1}{2}$ inches (pl. 21, fig. 2). He makes this equal to the distance measured along the transverse beam immediately under the moulding, and in consequence represents the egg and tongue moulding of the transverse beam as projecting halfway across the sunk panel.

This seems an improbable arrangement, and in the restoration the edge of the panel has been placed $3\frac{7}{8}$ inches inside the upper edge of the transverse beam, or $\frac{1}{2}$ inch inside the egg and tongue moulding. This adds 8 inches to the side of the lacunar, as compared with Pullan. The final result is, that the distance from the centre of the column to the top of the architrave beam of the cella is 9 feet $3\frac{1}{4}$ inches, as compared with 8 feet 4 inches measured in the corresponding position in Pullan's plate 21, fig. 2.

When found the lower side of the lacunar stone was painted bright blue.

The lower lacunarial stone above the architrave of the colonnade is ancient. It fits very exactly at the mitre with the stone at right angles to it.

The egg and tongue moulding which runs above the transverse beam and inner face of the architrave below the lacunar, is represented by portions in the wall-case (No. 996). Both of the mouldings by the angle palmette, which is composed of two parts joined by a mitre, are preserved. The ancient parts in the restoration are two fragments at the angle between the south side of the transverse beam and the architrave of the colonnade; and on the north side, half of the angle palmette next the wall.

The same moulding has been used in the rebate above the lower lacunar stone. Here it is modern throughout. Opposite the lower line of this moulding is a Lesbian cymation and astragalos moulding (for which, see No. 997).

Of the upper lacunar course, one stone at the angle formed by the transverse beam and the wall is original (Newton, *Hist. Disc.*, pl. 26, figs. 10–12), and gives the mitre at the angle and a part of the face. There is no setting line or other indication to show how much the slab ought to overhang. In the rebate on its upper edge is a cymation and astragalos moulding, with palmettes at the angle. No part of this is antique. Portions of the original from which it has been taken are shown in the wall-case (No. 998). The lacunar is closed with a cast of one of the sculptured panels (No. 1041).

A. S. Murray, *Builder*, April, 1893, No. 2619; *Trans. of Glasgow Arch. Soc.*, 1894; Collignon, II., p. 326. The drawings of the restoration (figs. 4, 5) are by Mr. A. R. Dickie.

A considerable number of the architectural fragments described in the *Mausoleum Room Guide* of 1886 are now

incorporated in the restoration of the order. The following are the principal fragments, exhibited separately in the Mausoleum Room :—

981. Angle capital of Ionic column; from the peristyle. The eye of the volute is bored out. The capital rests on a cast of the top drum of a column, in which a small original fragment has been inserted. The volutes are broken away.

982. Capital of Ionic column; from the peristyle. The capital rests on a cast of the top drum of a column, in which a small original fragment has been inserted.

983. Similar capital.

984. Block from the architrave (lower course). It shows the two front fascias, the coffer below, the bedding marks for the capital, and the places of the cramps above the middle of the column.

985. Block from the architrave (upper course), showing the front face, and the rebate for the egg and tongue moulding.

986. Upper part of the cornice of the Mausoleum, consisting of lions' heads, with a palmette and acanthus ornament between them. (See No. 980.) Portions not used in No. 980 have been placed together, with one angle piece. (Newton, *Hist. Disc.*, pls. 22, 24.)

986*a*. Fragment of the cornice on which the profile of the nosing is preserved.

987. Group of steps from the pyramid of the Mausoleum. This group shows the relations of some of the steps, though the particular collocation here made is arbitrary.

The lower course consists of a corner stone (similar to No. 988) and another. On the corner stones the setting lines cut at right angles on the upper surface, and distant respectively 1 foot 9½ inches and 1 foot 5 inches from the front, determine the width of the tread on two adjacent

sides of the pyramid. These stones have ridges along the back and side joints, upon the upper surfaces, which meet in such a way on the exposed part of the surface as to make an effective weather joint. On the under surfaces of the upper course are corresponding depressions to take the ridges of the course below. This step has a height of $11\frac{3}{4}$ inches. The courses above are of the same height, but have no ridges on their upper surfaces. The treads of the second and third courses measure respectively $9\frac{1}{2}$ inches and $6\frac{1}{8}$ inches, as shown by the setting lines. The upper step is an angle stone from the top course of the pyramid, and therefore has no setting line; the roughly worked depression on its upper surface shows the relation of the chariot group to the pyramid. A fragment with a hoof of one of the horses has been inserted to show the arrangement.

988. Corner step from the angle of the pyramid. This stone is similar to the corner stone in the group, No. 987.

989. Group of Mausoleum steps, having various heights and treads.

The lowest course has a height of $23\frac{3}{4}$ inches, with a setting line 4 inches from the front upper edge. The second course has a height of $11\frac{3}{4}$ inches, and a setting line $4\frac{3}{8}$ inches from the front upper edge. On the lower part of the front face there is a small raised fillet at each end, but it is not continued as a weather joint on the top. (Newton, *Hist. Disc.*, pl. 26, figs. 8, 9.)

The top step has a height of $11\frac{3}{4}$ inches, and a setting line which gives a tread of $17\frac{3}{4}$ inches. (Newton, *Hist. Disc.*, pl. 26, fig. 7.)

990, 991. Two bronze sockets for dowels, each set with lead in a piece of marble cut off from the slab in which they were originally fixed. This was the sill at the entrance of the underground passage, and was intended to receive the dowels of the great closing stone, which, however, failed

to fall into their places. (*Hist. Disc.*, ii., p. 97. Compare below, p. 89.)

The wall-cases contain numerous fragments of the smaller mouldings of the Mausoleum, which in many cases show considerable remains of blue and red colour. The following type-specimens of the mouldings employed in the restored order, which are kept together for convenience of study, may be particularly specified :—

992. 1, 2. Two fragments of the egg and tongue moulding above the frieze, as indicated by the absence of the astragalos. One of these fragments is an angle piece, with the corner palmette. Both are considerably restored. Newton, *Hist. Disc.*, pl. 29, fig. 3.

993. Fragment from the upper left-hand corner of a slab of the frieze, showing the astragalos moulding and curve.

994. Fragment of the egg and tongue and astragalos moulding in the upper member of the architrave below the frieze. [Inserted under 1013.]

995. 1–3. Egg and tongue moulding above the lower course of the architrave on the inner side.

996. 1–3. Upper and lower egg and tongue mouldings and astragalos of the lacunar panels.

997. 1–3. Lesbian cymation and astragalos moulding of the inner side of the coffers below the lacunar panels, with part of the surface of the coffer, and the mitre joint with the angle palmette. Newton, *Hist. Disc.*, pl. 29, fig. 5.

998. 1–3. Fragments of cymation and astragalos moulding immediately below the lacunar panels, including half the angle palmette, and the mitre joint.

999. Neck of Ionic column (?) ornamented all round with an anthemion and acanthos pattern in low relief.

From the castle of Budrum, where the drum had been inverted, hollowed out, and used as a mortar. There is no evidence that it came from the site of the Mausoleum, though this is not improbable. If so, however, it cannot have formed a part of the order.

Height, 1 foot 10½ inches; diameter, 3 feet 2½ inches.

Bronze Accessories.

Most of the bronze accessories to the structure discovered in the course of the excavation are exhibited in the Bronze Room. They consist of—

(1) Three bronze dowels (*Hist. Disc.*, ii., p. 180; *Cat. of Bronzes*, 2584).

(2) Bronze grating for a drain (*Hist. Disc.* ii., p. 143).

(3) Bronze cramp (*Hist. Disc.* ii., p. 106).

(4) Two dowels in bronze sockets, fixed with lead in the great stone which blocked the entrance to the sepulchral chamber (*Hist. Disc.*, ii., p. 97; *Cat. of Bronzes*, 2583). For the sockets that they were designed to fill, see Nos. 990, 991.

THE CHARIOT GROUP.

The four-horse chariot of marble, which crowned the Pyramid, is said by Pliny to have been the work of Pythis, commonly supposed to be identical with Pythios the architect and historian of the building (see above, pp. 66, 71).

When excavated by Sir C. Newton, the fragments of the horses, of the two colossal figures, and of parts of the chariot wheel, together with a large number of steps of the pyramid and fragments of the cornice, were found in a confused heap on the outer side of the north wall of

the peribolos. The cramps and other fragments of bronze had not been removed, and all seemed to indicate that the contents of the heap had fallen together from the summit of the building, and were lying as they fell. It should, however, be stated that some sculptures were found intermixed which did not belong to the chariot group.

The connexion of the figures with the chariot, which was inferred by Sir C. Newton from the way in which they were found, has been disputed by Stark (*Philologus*, xxi., p. 464), who preferred to put the statues inside the cella, and who has been followed by various writers (most recently by Prof. P. Gardner, *Journ. of Hellen. Studies*, xiii., p. 188). The main objections raised are that the horses are too large for the figures, and that the state of the statues shows that they cannot have stood in such an exposed position. But the great variety in proportions employed by Greek artists for horses makes any argument on this basis inconclusive,* and the surface of the horses is, in part, as unchanged by weather as that of the statues (cf. *Athenæum*, March 1892, p. 350; Oldfield, *Archæologia*, lv., p. 365).

The Mausolos was placed on the sinister side of his companion by Sir C. Newton, on the supposition that the female figure was a goddess, holding the reins, as Athenè on the black-figure vases drives the chariot of Heracles. It is more probable that she represents Artemisia, since the two figures are in the normal proportions of a man and woman, while a goddess would be at least as large as her companion. The two figures seem to group best together when placed as now. Moreover, a part of the drapery by the left leg of Mausolos has been cut away by intention, and

* If we compare the length of head of man and horse, we obtain, *e.g.*, Head of 'Theseus' = ·381 of head of horse of Helios; head of Mausolos = ·366 of head of chariot horse; head of modern man = ·375 of head of horse.

the simplest explanation suggested is that it was necessary to make room for the rail of the chariot. A contrary arrangement, however, of the pair is advocated by Mr. Oldfield (*Archæologia*, lv., pl. 20, p. 360).

1000. (Plate XVI.). Mausolos. A colossal draped male figure stands to the front, with the weight on the right leg and the left leg slightly bent. The head is turned a little to his right, and upwards. The face is undoubtedly a portrait, with its flowing hair, short curly beard, and somewhat full cheeks and lips. The expression and pose is one of quiet dignity, and the figure is that of a man who is still in the prime of life.

The drapery consists of a long chiton and himation very finely composed about the lower part and over the left shoulder and about the left arm, which may have been enveloped in drapery. A figure (of Zeus Labraundos) similarly draped, and holding a sceptre, occurs on the coins of Mausolos, and of other Carian Satraps of the 4th cent. B.C. (*Cat. of Coins in Brit. Mus., Caria*, pl. xxviii). He wears shoes consisting of an inner slipper, and a sandal with a laced metal frame.

On the left side, from a point about six inches above the knee, the projecting folds of drapery have been chiselled away so as to leave a plain vertical surface. This appears to have been done to adjust the figure in its place (compare the Horse of Selenè, on the east pediment of the Parthenon), and might well have been cut to leave room for the side of the chariot, and its rail, if the figure stood as now arranged.

Height, 9 feet $10\frac{5}{8}$ inches (above pedestal). Restorations: the side of the head and such repairs as were necessary for piecing together the fragments. Newton, *Travels and Discoveries*, II., pls. 8, 9; *Hist. Disc.* II., p. 214; Overbeck, *Gr. Plastik*, II.^{4}, p. 101; Wolters, p. 426; Mitchell, p. 473; Brunn, *Denkmaeler*, No. 241; Collignon, II., p. 339; *Stereoscopic*, No. 128; E. Gardner, *Handbook*, p. 388; *Classical Sculpture Gallery*, No. 79; Bau-

meister, II., p. 896; *Archaeologia*, LV., pl. 20. For various inaccuracies in the first restoration of the statue, which were corrected later, cf. Newton, *Roemische Mittheilungen*, I., p. 188.

1001. (Plate XVI.) Colossal female figure; probably Artemisia. The figure stands to the front, resting on the left leg, and having the right knee bent. She wears a long chiton, with studded sleeves to the elbows. The himation passes about the lower part of her body, and over the left shoulder and arm. A part of it is drawn as a veil over the back of the head. In addition to the himation the hair was wrapped in a cap, which leaves small curls projecting round the forehead in front.

The arms are broken off below the elbows. Both were advanced, the right forearm slightly lowered, and the left forearm slightly raised. Their position corresponds with that of a figure holding reins, when the horses are at rest, though it may not preclude other possibilities. There are holes for a bronze attachment on the drapery below the left arm.

In this statue and that of Mausolos, great skill has been shown in the treatment of the drapery, in which a general breadth and grandeur of effect is combined with an extraordinary refinement and delicacy in execution. Each fold is traced home to its origin and wrought to its full depth. The right foot of this statue has been preserved, and is an exquisite specimen of sculpture, the more precious because we possess so few examples of extremities finished by the hands of the great masters of the earlier Greek schools. The other foot is broken off at the instep. Both feet, otherwise bare, rest on thick soles, the mode of attachment of which is not apparent. The figure was first described as a goddess, but the proportions compared with those of Mausolos, and the portrait character of the head are better suited to Artemisia (cf. p. 90). The headdress is, perhaps, also of a portrait character; but compare

No. 1051, and No. 1151 from Priene, which seem to represent ideal beings.

Height, 8 feet 9 inches. Restorations: right knee and adjoining drapery. Newton, *Travels and Discoveries*, II., pl. 10; *Hist. Disc.* II., p. 216; Brunn, *Denkmaeler*, No. 242; *Stereoscopic*, No. 129; Overbeck, *Gr. Plastik*, II.[4], p. 101; *Archæologia*, LV., pl. 20; Wolters, p. 426; Collignon, II., p. 340; *Roemische Mittheilungen*, I., p. 188.

1002. (Plate XVI.) The forehand with head of a colossal horse, from behind the shoulder. Round the chest is a band, which served instead of a collar, and which is united at the crest with another band which passed round the body. This harness proves that the horse belonged to a chariot group. The bronze bit and bridle still remain attached to the marble. The legs have been broken away close to the body.

Height, 7 feet 10 inches. Newton, *Travels and Discoveries*, II., pl. 11., p. 111; and *Hist. Disc.*, II., p. 103; Mansell, No. 714; Collignon, II., p. 337.

1003. (Plate XVI.) The hinder half of a colossal horse, corresponding in scale with No. 1002, but shown by the action of the hind legs to have belonged to a different horse in the team. This fragment extends from a joint at the middle of the body to the root of the tail, and measures in length rather more than 6 feet. A small portion of the anterior half of this horse, found detached, has been adjusted to its place at the joint. The legs have been broken away close to the body. A part of the surface below the belly has been cut away for the support.

Height, 5 feet 2½ inches.

1004. (Plate XVI.) Wheel of the chariot made up of the following fragments: part of the felloe, half the nave, and a piece of two of the spokes. These fragments were found on the north side of the northern peribolos-wall;

when put together with the missing parts restored we obtain from them a wheel 7 feet 7 inches in diameter, with six spokes instead of the usual four. Newton, *Travels and Discoveries*, ii., p. 118; *Hist. Disc.*, ii., p. 130.

It will be seen from the fragments employed in the present restoration, by Sir C. Newton, that the wheel was constructed in two halves. Mr. Murray is of opinion that the lower half may have been sculptured in relief on the side of a block which supported the statues and floor of the chariot.

1005. Fragments of the horses of the quadriga.

The following are the most important of the numerous fragments belonging to the horses of the chariot group:

1. Left (?) forefoot, near the edge of a piece of base, the surface and left side of which are hammer-dressed. There is a sinking of the base round the hoof. The leg belonging to this foot has been recovered nearly to the knee by the union of two fragments.
2. Right (?) forefoot of colossal horse, on a hammer-dressed base of which the thickness is 10 inches. This hoof is broken off at the corona where it meets the hair. It stands on the extreme verge of the base, which is roughly dressed at the side. This fragment has been placed with the group of chariot steps, No. 987. Found in Biliotti's excavation of 1866.
3. One-half of the support of a colossal horse, resting on a base, hammer-dressed on the surface of the outer side. This has been united to the other half by a joint. This support presents a rectangular transverse section and tapers upwards slightly (see Newton, *Hist. Disc.*, pl. 25, figs. 11, 12). The upper end has been broken away, but it corresponded in dimensions with a rectangular sinking cut under the belly of the colossal horse.
4. Hind leg of colossal horse from hough to fetlock.

5. Fragment of hoof of hindleg broken off at the back, on a hammer-dressed base.
6. Elliptical marble, longest diameter 2 feet 1 inch, height 9½ inches. At each end of the ellipse is a cramp-hole into which a cramp has been fixed with lead, which still remains on one side. Several of these elliptical stones were found which, when fitted together, tapered gradually, the one here described being the largest. They may have formed the support under the chariot.

SCULPTURES IN RELIEF.

The works in relief found on the site of the Mausoleum consist of portions of three distinct friezes, viz., the frieze of the Order, the Centaur frieze, and the Chariot frieze, and a series of reliefs in panels. Of these, the most important is the frieze of the Order.

THE FRIEZE OF THE ORDER.

Of this frieze the British Museum possesses seventeen slabs, of which twelve were removed from the Castle of St. Peter in 1846, and four more were discovered in 1856–57 on the site of the Mausoleum. One other slab of this frieze, No. 1022, was formerly in the Villa di Negro at Genoa, to which place it was probably transported from Budrum by one of the Knights of St. John, some time in the fifteenth or early in the sixteenth century, and was purchased from the Marchese Serra in 1865. The entire length of these slabs is 85 feet 9 inches, the height 2 feet 11⅜ inches; they all represent combats of Greeks and Amazons. The slabs do not follow in regular sequence, but are taken from various parts of the series; nor have we any evidence as to the sides of the building which

they occupied except in the case of those found *in situ* (1013–1016), which are probably from the eastern side. Those four slabs are probably by the same artist, and are far superior in preservation to those from the Castle. Many parts are lost, and it is therefore only occasionally that two slabs can be joined by means of the subject.

It has been suggested that the frieze ought to be placed on the base, as in the Nereid Monument, rather than in the order (Furtwaengler, *Arch. Zeit.*, 1881, p. 305), but this view has not been accepted.

The Amazons are represented some on foot, others on horseback. Their weapons are the battle-axe, the bow, and the sword. From the action of several of those on horseback, it is evident that they were represented using spears; but as no trace of these weapons appears at present on the marble, they may have been painted on the ground of the relief; or in some cases made of metal and attached to the marble.

All the Greeks are on foot; some of them are represented naked, others wear a chiton reaching to the knees, or a chlamys twisted round the arm. Their weapons are the sword and the javelin; they wear no armour but Argolic bucklers, and helmets, some of which are Corinthian. One figure, which must represent Heracles or Theseus, is armed with a club and wears a lion's skin.

A marked characteristic of the frieze is the way in which it is broken up into groups. The figures concerned in an incident usually overlap, while those in adjoining incidents overlap seldom, and in a slight degree. In this respect there is a marked contrast with the representation of the same subject on the Phigaleian frieze. Throughout there is a skilful opposition of nude and draped, of male and female forms. Among the Greek warriors, some are beardless youths; others in the maturity of their strength.

There is a characteristic treatment of oblique lines, as most of the figures are either lunging far forward or drawing themselves back, but always having one leg stretched out at full length. This effect is heightened by the long and slender proportions of the figures. The relief is exceedingly salient, the limbs being constantly sculptured in the round; bold foreshortening is not unfrequently used. The outlines are marked with extreme force, a channel being worked in the marble round many of the figures, and deep undercutting used wherever it would contribute to the effect.

The composition of this frieze is distinguished by the wonderful animation and energy which pervade the whole. Tried by the standard of the school of Pheidias, the frieze may perhaps be considered a little strained and overwrought in style, and unduly restless for an architectural composition.

In the representations of the Amazons, forms occur in which the feminine character seems too much emphasised for such an heroic type, and we may here detect the development of that sensual element which gained so powerful an ascendency in the later schools of art, but of which we have no trace in the works of Pheidias, and only faint suggestions in the Phigaleian frieze.

The whole frieze was coloured. From the examination of a number of fragments on their first disinterment, it was ascertained that the ground of the relief was a blue equal in intensity to ultramarine, the flesh a dun red, and the drapery and armour picked out with colours. The bridles of the horses, as on the frieze of the Parthenon, and some of the weapons, were of metal, as may be seen by an examination of the horses' heads, several of which are pierced for the attachment of metal. On slab No. 1015 the end of the leaden fastening still remains in the jaw of the horse. This variety of colour must have greatly

contributed to the distinctness and animation of the relief.

An attempt has been made by Brunn (*Sitzungsber. d. philos.-philol. Cl. d. k. bayer. Akad. d. Wissensch.*, 1882, p. 114) to divide the Mausoleum frieze into four styles, to be attributed to the four artists of Pliny, and Brunn's division has been taken as a basis for Overbeck's plate (*Gr. Plast.*, ii.[4], fig. 171).

The series are as follows:

I. } Leochares and
II. } Timotheos } Nos. 1009, 1010, 1018–1021. Nos. 1007, 1008, 1011, 1012.
III. Bryaxis. Nos. 1013, 1014, 1015, 1025.
IV. Scopas. Nos. 1006, 1016, 1017.

The Genoese slab (No. 1022) is separated from the series by Brunn for reasons that have not been accepted as valid, and the division into four classes is more detailed than the conditions of the case permit. It also separates one of the four slabs that were found together by Newton from the remainder, and transfers to the north side three slabs which were found on the east side (compare also Winter, *Athenische Mittheilungen*, xix., p. 157).

Of the artists named by Pliny, Timotheos has recently become better known by the sculptures of Epidauros (Overbeck, *Gr. Plast.*, ii.[4], pp. 126, 127), which are assigned to him, with probability, on the ground of passages in the great building inscription of Epidauros (Cavvadias, *Fouilles d'Épidaure*, i., pp. 79, 80). A base has been found at Athens with the name of Bryaxis (*Bull. de Corr. Hellénique*, 1892, pls. 3, 7; cf. Couve, *ibidem*, p. 553), as to which it is doubtful whether the extant reliefs on the sides, or the object on the top now lost, were by Bryaxis. The reliefs, representing three horsemen, are of a slight character, and may be early works. For the style of Scopas, the remains of the pediment at Tegea are the best standard for comparison, and the four slabs of the east

side (1013–1016) have been regarded as best satisfying this test (Treu, *Athenische Mittheilungen*, 1881, p. 412). But it has been pointed out that, judged by this, the charioteer of the chariot frieze is more like the work of Scopas than any part of the Amazon frieze (Murray, *Gr. Sculpture*, 2nd ed., ii., p. 296).

1006. This slab contains two groups; on the left two Greeks are about to despatch an Amazon who has fallen on her right knee, touching the ground with her right hand. She looks round towards the Greek on the right, extending her left arm, now partly wanting, towards his chin, as if to entreat mercy. He stoops over her, about to strike, with the sword held over his head. The other Greek, who is pressing forward from the left, is armed with a Corinthian crested helmet and a shield; he is beardless; his right arm has been drawn back to strike; the position of the hand, which probably held a spear, is marked by a projection on the ground of the relief. The Amazon wears a short chiton, girt at the waist; her hair is gathered up into a roll behind; her right hand is clenched and pierced to receive some weapon, probably a sword.

The other group on this slab consists of two figures, a Greek on the left, and a mounted Amazon, whose horse, turned to the right, is rearing up. She is evidently wounded, and with her left hand clings for support to her horse's neck, on which the fingers of the hand are shown; her body is thrown back, and with her right hand placed upon her antagonist's left side, she tries to thrust him back. Her head is wanting, all but the outline. Her chiton, girt at the waist, has slipped down, leaving her right breast and side bare; between her left hip and the horse's mane is a hole for the insertion of some metallic object, probably the reins, which have escaped from her hand. The right foreleg of the horse is wanting, but the position of the hoof probably is indicated

by a projection below the toes of the Amazon's left foot. The left foreleg of the horse is cut off above the knee by the joint of the slab. The antagonist of the Amazon draws back. His right arm was advanced, and was probably in the act of dealing the Amazon a blow with a sword. He wears a Corinthian crested helmet, chlamys, and shield. The general surface of this group is in good condition, and parts of the astragalos moulding along the top are preserved.

Length, 5 feet 11¼ inches; height of this and of the other slabs of the frieze, 2 feet 11⅝ inches. *Mon. dell' Inst.*, V., pl. 18; *Annali dell' Inst.*, 1850, p. 239; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. iv., 1, 2; *Antike Denkmaeler*, II., pl. 16, slab vi.; Brunn, *Denkmaeler*, No. 98; Mansell, No. 723; Baumeister, II., p. 899.

1007. Combat of a Greek and an Amazon over a fallen Amazon. The Greek, who is on the left side of the slab, draws back. His right arm is wanting from below the elbow, and it is uncertain what its action was. Perhaps he was withdrawing a spear (compare a similar incident on the frieze of the Nereid Monument). He is bearded, and wears a Corinthian helmet, shield, and chlamys; his right heel is slightly raised. The Amazon, his antagonist, presses forward from the right with her right foot advanced; the action of both arms shows that she is drawing a bow, which must have been painted on the background; she is bareheaded, her hair falls down her back in ringlets; there are traces of a diadem round the hair. She wears a short chiton, girt at the waist, under which is a jerkin with sleeves, and trousers; at her left side is a quiver. The left arm from the wrist to the elbow is a separate fragment, found on the site of the Mausoleum in 1857–9; on the sleeve are traces of red colour. The fallen Amazon lies prostrate at full length. She wears a chiton, reaching to the knees and girt at the waist; it leaves the right shoulder bare; on her legs are

buskins. Her hair is gathered into a knot on the crown of the head.

Length, 4 feet 4⅝ inches. *Mon. dell' Inst.*, V., pl. 21, fig. xii.; *Annali dell' Inst.*, 1850, p. 310; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. II., 3; *Antike Denkmaeler*, II., pl. 17, slab xi.

1008. On this slab are two groups of combatants. On the left is the left side of an Amazon, the remainder of whose body is sculptured on No. 1007. Her body is inclined to the left, while her head is turned towards her antagonist on the right. She wears trousers, and a sleeved tunic girt at the waist. She was aiming a spear which was probably of bronze; her left arm, protected by the pelta, is held out to ward off the blow of the Greek who is attacking her. His right hand, grasping the sword, is raised above his head; he protects himself against the spear-thrust with his shield. He wears, apparently, a short chiton, and a chlamys twisted over his left arm; from his waist hangs the scabbard of his sword. On the shield are remains of a mediæval inscription.

The other group on this slab represents a male figure about to strike with his club an Amazon who has fallen on both knees, and whom he drags towards him by her hair grasped in his left hand. He wears a lion's skin knotted in front, and though the face is nearly obliterated, the outline of a beard may be traced; it is therefore probable that this figure represents Heracles.

The Amazon, whose head is drawn backwards by the hand of her antagonist, strives with her left hand to undo his grasp. She wears a chiton, reaching to the knees and girt at the waist, which leaves the right side bare; a chlamys, passing over her left arm, floats in the air above her head. At her left side appears to be the top of a bow-case, *gorytos*, with the bow in it, hanging from a strap across her right shoulder, but the surface of the

figure is so much destroyed that this cannot be clearly made out.

Present length (no joint on right), 4 feet 5 inches. *Mon. dell' Inst.* V., pl. 21, fig. xiii.; *Annali dell' Inst.*, 1850, p. 313; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. II., 4, 5; *Antike Denkmaeler*, II., pl. 17, slab xii.

1009. On the left is a mounted Amazon; facing her on the left has been a Greek attacking her, of whom all that now remains is the left foot advanced and resting on a rock, and the end of his drapery. The Amazon has raised her right arm above her head to strike with her sword, which has been of metal; her mantle flies behind her, her horse is rearing. Behind this figure on the right is a group of three combatants. In the centre an Amazon, fallen on the ground, implores the aid of her comrade, who hurries forward from the right. On the left a young Greek advances; his right arm has been advanced; his right hand has seized the hair of the fallen Amazon, who raises her left arm over her head to loosen his grasp; on his left arm is his shield, advanced to repel the attack of the Amazon who hastens to save her comrade, threatening him with her spear and thrusting forward her left arm protected by a panther skin twisted round the hand. Two fragments of the right leg and thigh of the Greek were found in the course of the excavations.

The right arm of the prostrate Amazon is wanting, except the hand, which rests on her comrade's hip; on her brow is a broad flat diadem. Both Amazons wear a chiton, girt at the waist and reaching to near the knees, with a double girdle.

On the right is a joint, on the margin of which are sculptured an end of drapery flying in the air, a tail, and two hindlegs of a horse. These indications show that a mounted Amazon galloping to the right followed in the next slab.

Length, 6 feet 6¼ inches. *Mon dell' Inst.*, V., pl. 20, figs. ix., x.; *Annali dell' Inst.*, 1850, p. 305; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. I., 7, 8; *Antike Denkmaeler*, II., pl. 16, slabs i. ii.

1010. On the left a mounted Amazon is engaged with a Greek, who retreats, looking back at his antagonist and opposing his shield to her rearing horse. The action of his right arm shows that he is aiming a spear at the Amazon. He has a plumed helmet. On his shield is an inscription in Latin characters, added in later times, which has not been deciphered. (See *Classical Museum*, v., p. 185.)

The right arm of the Amazon is drawn back, the action showing that she is aiming a spear. She wears a short chiton with double girdle, and a chlamys, and probably wore a pointed cap. On the right of this group is a Greek stooping forward to despatch a prostrate Amazon, of whom only the legs appear on this slab. Of his head nothing remains but the back of his crested helmet, from under which long hair is seen on his neck. He holds a short sword, the scabbard of which hangs at his left side. He wears a chiton, girt at the waist, which is worn leaving the right side bare; his left arm, of which only the part above the elbow appears on this slab probably grasped the head of the Amazon, dragging her forward; the outline of her right wrist appears in front of his knee. Of the Amazon all that is left is the right leg from below the knee and the left leg from above the knee to the ankle. This leg, which wears a boot, was found on the site of the Mausoleum in 1856–9; a portion of the chiton of the Amazon is shown below it.

Length, 5 feet ⅝ inch. *Mon. dell' Inst.*, V., pl. 19, fig. iii.; *Annali dell' Inst.*, 1850, p. 298; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser I., 11; *Antike Denkmaeler*, II., pl. 16, slab iv.

1011. On this slab a Greek moves to the right, his head turned to the front; with his right hand he drags by the hair an

Amazon, of whom all that remains is a head entirely defaced, the neck bent in a horizontal position. A projection on the marble above the head indicates probably the position of her right arm, vainly raised for defence. She must have been mounted, and represented as being dragged off her horse, as below her head about three-quarters of a horse's tail waving upwards is sculptured on the marble. The rest of the group is broken off with the left end of the slab. The Greek wears a crested helmet and a chiton, over which is a cuirass; on his left arm is a shield. His head, entirely defaced, looks towards his antagonist on the left. On the extreme right is part of a Greek turned to the right, the remainder of whose body is continued on the following slab (1012).

Length, 2 feet 9¼ inches. *Mon. dell' Inst.*, V., pl. 19, fig. i.; *Annali dell' Inst.*, 1850, p. 301; *Antike Denkmaeler*, II., pl. 17, slab xiii.

1012. On the extreme left is a Greek warrior, cut in two by the joint between this slab and the preceding. He strides forward, treading down with his left foot an Amazon who sinks on her left knee and extends her arms towards him, while her head sinks back. His attention is directed to an Amazon on the right, who is drawing back as if to strike with a battle-axe. The Greek holds out his shield to meet the blow, and may have had a sword in his right hand. He wears a Corinthian helmet. The surface of both figures has greatly suffered except the body and head of the Greek, which are in fair condition, having been broken off before this slab was transported to the Castle and recovered in the course of the excavations. On the last slab there are slight traces of the right foot of the Amazon. Her hair falls in tresses; she wears the split chiton, girt at the waist and open on the left thigh; on her left leg is a high boot. Her comrade stands behind

her. A coif, broader at the back, seems to have been wound round her head. On her left arm are the pelta and a chlamys. She wears the split chiton, which leaves the left thigh bare.

The other group on this slab represents a combat between a mounted Amazon, advancing from the right, against a Greek, who draws back to the left, holding out his shield to repel the forefeet of her rearing horse. Over his right shoulder passes a shoulder-belt, and on the inside of his shield is the end of a scabbard. The Amazon has her right hand drawn back to thrust with a spear. Her left rests on the horse's neck; her long hair, tied behind, floats behind her head. She wears a short chiton, girt at the waist and reaching to near the knees, and under it a jerkin with sleeves, and a chlamys. On the extreme right is the right leg of a male figure advancing to the right, which is cut off by the joint, and has been continued on the next slab, now wanting.

Length, 6 feet 7½ inches. *Mon. dell' Inst.*, V., pl. 19, fig. ii.; *Annali dell' Inst.*, 1850, p. 299; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. II., 1, 2; *Antike Denkmaeler*, II., pl. 17, slab xiv.

The slabs that follow (Nos. 1013–1016) were found together on the eastern side of the quadrangle, that is, on the side assigned by Pliny to Scopas.

1013. On the left of this slab is a mutilated group, partly broken away. A mounted Amazon, in a split chiton, rides down a fallen warrior and at the same time makes a spear-thrust. Of the warrior only the left thigh remains.

On the right a young Greek has fallen into a defensive attitude on his left knee, and holds out his shield to receive the stroke of a standing Amazon's axe. The left leg of the warrior is an example of bold foreshortening. The apparent inequality in the lengths of the thighs is

due to an optical deception (cf. Falkener, *Daedalus*, p. 247).

Length, 4 feet 7¼ inches. Newton, *Hist. Disc.*, I., pl. 9, fig. 2; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. III., 1, 2; *Antike Denkmaeler*, II., pl. 16, slab viii.; Mansell, No. 719.

1014. (Plate XVII.) On the right of this slab is an Amazon fallen to the ground, and supported by her left arm. A bearded Greek bends over her with his hand raised to strike. The head is admirably preserved. A small groove cut in the side of his helmet shows what has been the direction of the spear. On the first discovery of this slab, red colour was very distinct inside this shield, where traces of it may still be seen.

On the left of the slab is a second pair of combatants. A bearded Greek lunges forward; the missing right hand must have held a sword. The Amazon draws back slightly, and has both hands raised to strike with an axe. Her chiton, which is split on the left side, and fastened only at the girdle, leaves her the most nearly nude among the female figures of the frieze.

Length, 4 feet 8¾ inches. Newton, *Hist. Disc.*, I., pl. 10, fig. 2; Overbeck, *Gr. Plastik.*, 4th ed., II., fig. 171, ser. III., 3, 4; Brunn, *Denkmaeler*, No. 96; *Classical Sculpture Gallery*, No. 25; Mansell, No. 720; *Antike Denkmaeler*, II., pl. 16, slab ix.; Baumeister, II., p. 897.

1015. (Plate XVII.) On the left of this slab is a mounted Amazon, whose horse is galloping to the right. The rider has turned round so as to face the horse's tail, and is drawing her bow, after the Parthian fashion, at an enemy behind her. As the horse is galloping, and not rearing, it is evidently by accident that its forelegs seem to strike the Greek in the next group. The Greek is engaged with an Amazon on foot. She is pressing eagerly forward, and, laying hold of her adversary's shield with her left hand has her right drawn back to deal him a blow with a

battle-axe. The Greek has his body thrown very far back, trying to cover himself with his buckler; his right hand has been broken off, and it is doubtful whether he held a spear or a sword. Near the lower right edge of the slab remains part of the right arm of the fallen figure.

Length, 6 feet 2 inches. Newton, *Hist. Disc.*, I., pl. 10, fig. 1; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. III., 5, 6; Brunn, *Denkmaeler*, No. 97; *Classical Sculpture Gallery*, No. 115; Mansell, No. 721; *Antike Denkmaeler*, II., pl. 16, slab x.; Baumeister, II., p. 878; Mitchell, pl. facing p. 470.

1016. The fourth slab found *in situ* is a fragment on which is a mounted Amazon to the right. The upper part of her body has been broken away; but, from the general action of the figure, it is probable that she was aiming a spear. In her left hand remains part of a bronze rein; beside this hand, and on the head and flank of the horse, are drill holes. In front of her has been the figure of a Greek, of which only the body, left arm, and parts of the legs remain. On the left arm has been a shield, mostly broken away, the handle of which is decorated with the mask of a lion. It is uncertain whether this slab forms part of the series previously described; it was found near them. The attitude both of the horse and rider greatly resembles that of the equestrian group in the round (no. 1045). The beauty of the modelling is greatly enhanced by the preservation of the surface.

Length, 3 feet $5\frac{3}{4}$ inches. Newton, *Hist. Disc.*, I., pl. 9, fig. 1; *Travels and Disc.*, II., pl. 5; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. IV., 5; *Antike Denkmaeler*, II., pl. 16, slab vii.

1017. Fragment of a figure of an Amazon rushing forward to the left; her right hand raised above her head is about to strike with her battle-axe. She wears a short chiton, girt at the waist, and a chlamys. This figure was formerly in the Imperial Museum at Constantinople, and was presented to the Trustees of the British Museum in 1879 by His

Majesty Sultan Abdul Hamed. Its connexion with the Mausoleum is proved by the fact that the fragment which contains the left knee and lower part of the left thigh was found in the course of the excavations on the site of the Mausoleum in 1856–9, and has been fitted into its place since the larger fragment was presented by the Sultan. It is not known when or how this figure found its way from Budrum to the Imperial Museum, but it was there as early as February, 1852.

Length, 1 foot 5¼ inches. Newton, *Travels and Disc.*, I., pl. 1, p. 43; Overbeck, *Gr. Plastik*, 4th ed., II., fig 171, ser. IV., 6; *Antike Denkmaeler*, II., pl. 17, No. 71.

1018. On the left a Greek advances to the left, holding his shield in front of his body; his right hand, which probably held a sword, is lowered; he wears a crested helmet, his body is naked. On his right arm are traces of red colour. Of his antagonist, a mounted Amazon, all that now remains is part of the forehand of her horse, rearing against the shield of the warrior. Under the horse lies the body of a slain or wounded Amazon from the hips downwards, the rest having been broken away; she appears to have worn a chiton, reaching below the hips. On the right an Amazon advances in the same direction as the warrior, and is about to strike him from behind with her battle-axe. She wears a chiton reaching to the knees; round her waist is twisted a chlamys; both legs are nearly destroyed, but she appears to have worn boots. Of her head only the outline remains; red colour is still visible on the right upper arm and on the upper part and lower folds of her chiton, also on the inside of the right thigh and the back of the right boot. On the right is a Greek moving to the right, of whom all that remains is part of the body with the left arm inside the shield and the lower part of the scabbard of his sword, with traces of his left foot. This figure wears a chiton, girt at the waist. Below him lies

the lower half of a prostrate Amazon, from the waist downwards; the upper part of her body has been continued on the slab which followed in the original series. Her right leg is folded over her left leg; her chiton, girt at the waist, reaches nearly to the knees. Inside the upper rim of the shield of the warrior is a projection which may be the end of the crest of his helmet, though it seems too thick and solid for that.

Length, 5 feet, 1¼ inches. *Mon. dell' Inst.*, V., pl. 19, fig. iv.; *Annali dell' Inst.*, 1850, p. 294; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. I., 6 (incomplete); *Antike Denkmaeler*, II., pl. 16, slab iii.

1019. Two groups of Amazons fighting with Greeks. On the left is a Greek who, fallen on his left knee, endeavours to protect his head with his upraised left arm enveloped in his chlamys; his right arm, now wanting, probably held his sword, of which the scabbard hangs at his left side. The Amazon gallops past, and with raised right arm aims a spear thrust at the Greek. She wears trousers, a chiton and chlamys.

In the group on the right is a combat between a Greek and an Amazon, whose shields meet, over the body of a wounded Amazon. He wears a crested helmet and a short chiton which leaves the right shoulder bare. His weapon may have been a spear, and that of the Amazon a sword. She wears a split chiton and a chlamys. The prostrate Amazon has fallen on both knees, extending her right arm, and resting her right hand on the ground. She is armed with the pelta and wears a chiton, which leaves the right breast bare.

Length, 6 feet 0½ inch. The surface of this slab in general has been much damaged. *Mon. dell' Inst.*, V., pl. 21, fig. xi.; *Annali dell' Inst.*, 1850, p. 308; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. I., 9, 10; *Antike Denkmaeler*, II., pl. 17, slab xvii.

1020. On the left of this slab a Greek is hurling a spear at a

mounted Amazon, who was represented in the next slab on the left, as the tail and hindlegs of her horse are sculptured on the margin of the left joint. The action of the horse's legs shows that the Amazon was retreating at full speed. The back of the Greek is turned to the spectator; his right arm is drawn back to hurl the spear, which, in this instance only, is shown in sculpture. His only garment is a chlamys twisted round the extended left arm and hand to serve as a shield. Next on the right is a group of three figures, being a combat between an Amazon and two Greeks. The Amazon reaches forward to the right, and had both hands raised, a mark on the marble showing the position of the right hand at the back of the neck. The action of the hands is doubtful.

The Amazon wears a short chiton, over which is a second garment (perhaps a himation, passing over the left shoulder and confined under the girdle), and high boots.

One of the two Greeks has fallen on his right knee, and defends himself from the Amazon's attack with his shield. His right foot was found on the site of the Mausoleum in 1857. The second reaches forward from the left, with shield extended and sword raised. The handle of the sword is in the form of a horse's head, and has a guard. Both Greeks wear helmets, but are otherwise nude. Traces of red remain on and round the plume of the second Greek.

On the right of this group is an Amazon moving to the left, but with her head turned to the right, towards a group on the next slab (1021); her right hand, which is now wanting, was raised to the level of her head, and must have been aiming a spear; her left hand holds out a panther's skin as a shield; her chiton is girt at the waist, leaving the right side of her body and her right thigh exposed. Only the outline of her head and crested helmet is preserved; she wears buskins reaching nearly

to the knee. Outside the drapery on her right side, below the girdle, is a projection where something has been attached. There are traces of colour on the inside of the right thigh.

Length, 5 feet 3¾ inches. *Mon. dell' Inst.*, V., pl. 20, fig. vii.; *Annali dell' Inst.*, 1850, p. 302; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. I., 1–3; Mansell, No. 722; *Antike Denkmaeler*, II., pl. 17, slab xv.

1021. The figure on the left, already described in No. 1020, is completed on this slab, and proves the connexion of the two. Next to it is another group of three figures, being a combat between a Greek and Amazon over a wounded Greek. The wounded man falls forward on his knees. The left hand rests on the ground, and the right arm appears to be resting momentarily on the left thigh of the unwounded Greek. The whole body is relaxed. The Amazon makes an onslaught from the right, with raised battle-axe. She wears a short chiton, girt at the waist.

The antagonist of the Amazon has his left foot advanced; with his shield on his left arm he seeks to defend his prostrate comrade. His right hand perhaps grasped the arm of the falling man; he is armed with a Corinthian helmet, with a crest; a belt passes obliquely from his right shoulder to his left side; the upper part of the sword suspended from it is faintly indicated on the marble. A chlamys hangs from his left shoulder, floating behind.

On the right of this group are two combatants; a Greek advancing from the left raises his right hand above his left shoulder to deal a blow with his sword at an Amazon who rests on the ground in a semi-recumbent position. Her right arm is raised for defence above her head. Her antagonist has his back turned to the spectator, and, with his right foot advanced, leans forward over the Amazon, about to deliver a blow with the sword, which must have

been of metal, as the right hand is clenched and perforated to receive a sword-handle; on his left arm, drawn back, is his shield; a chlamys is wrapped round his left upper arm, the ends floating in front.

Length, 6 feet 10¾ inches. *Mon. dell' Inst.*, V., pl. 20, fig. vii.; *Annali dell' Inst.*, 1850, p. 302; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. I., 4; *Antike Denkmaeler*, II., pl. 17, slab xvi. The original slab has been placed in the restored order of the Mausoleum, and is represented by a cast in its place in the frieze.

1022. On the left is a group of an Amazon following up her attack on a Greek who has fallen on his left knee, partially supporting himself on his shield, which rests edgeways on the ground. His right arm has been raised above his head, for defence against the attack of the Amazon, whose weapon is doubtful. She wears a Phrygian cap, a chiton reaching to the knees and girt at the waist, a chlamys and boots. The right foot was continued on the slab adjoining. The Greek wears an Argive helmet and a short chiton, which is girt at the waist and leaves the right side and shoulder bare.

The other group on this slab contains three figures; on the right is an Amazon on her knees imploring mercy from the Greek who advances to slay her. Her left hand grasps his left knee; her right hand, with open palm, is extended in entreaty. His left hand forces back her head. His sword, of which the scabbard hangs by his left side, was doubtless held in his right hand prepared to strike. He is bearded, and wears a chlamys. A comrade on the left hastens to the rescue of the Amazon. Her right hand, raised above her head, is about to deal a blow at the Greek from behind; her weapon was doubtless a battle-axe. She wears a short chiton, high boots, and a chlamys. Like her comrade she is bare-headed.

On the left of this slab the tail and the outline of the hindquarters of a horse show that, on the slab immediately

following, the first figure on the right must have been a mounted Amazon turned to the left. On the extreme right of the slab is the edge of a chlamys flying in the wind. The figure to which this drapery belonged must therefore have been moving to the right. *Formerly in the Palace of the Marchese Serra at Genoa.*

Length, 7 feet 1⅛ inches. This slab is better preserved than any of those in the Castle, and it was probably selected at the time when the Knights of St. John were at Budrum, as worthy to be sent to Genoa. The Serra family are unable to trace back its possession beyond the middle of last century. It was purchased for the Museum in 1865. The moulding at the foot of the slab on the right side has been restored, the remains of the bead and reel moulding at the top have been cut away and converted into a plain fillet, and the ground of the relief throughout has been studiously reduced to a monotonous plane. These retouchings, doubtless due to an Italian restorer, have led Professor von Brunn to deny the connexion between this relief and the rest of the frieze, but there is no ground whatever for this assumption. *Mon. dell' Inst.*, V., pls. 1–3; *Annali*, 1849, p. 74; Brunn, *Berichte der bayer. Akad.*, 1882, p. 131; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. IV., 3, 4; Brunn, *Denkmaeler*, Nos. 99, 100; Mansell, No. 718; *Antike Denkmaeler*, II., pl. 17, slab xviii.; Wolters, No. 1240; Baumeister, *Denkmaeler*, p. 901.

1023. 1, 2. Fragments of two figures: an Amazon who is turned to the left, and a Greek who advances from the left. The Greek advances with his right arm raised above his head to strike with his sword; he wears a crested helmet, on his left arm is a shield. The Amazon has fallen to a kneeling position; her body is thrown back to escape the impending blow, and she endeavours to defend her head with her right arm thrown back over it. Her head, of which the features are entirely defaced, is turned to the front. She wears a chlamys and a chiton, girt at the waist, which leaves the right breast exposed. A part of the lower moulding is preserved.

(1.) Height, 1 foot 11¾ inches; width, 1 foot 4⅛ inches.

(2.) Height, 2 feet 2 inches; width, 1 foot 6 inches.
Antike Denkmaeler, II., pl. 18, Nos. 79, 80.
The principal fragments of each of these figures were found in the courtyard of a Turkish house in Rhodes, whence they were purchased in 1876, but they were proved to have belonged to the Mausoleum, since each fragment could be fitted to a fragment found in the excavations *in situ*. The house at Rhodes was certainly one of the old houses of the Knights of St. John, and it is therefore presumed that these two fragments had been conveyed from Budrum to Rhodes, while the Knights still held the Castle of St. Peter. It seems probable, though not certain, that the figures originally belonged to the same group. The Rhodian fragments have suffered considerably from fire.

1024. Part of Amazon, mounted on a horse rearing to the right. On the left this figure is divided by a joint. Her right hand rests on her horse's shoulder, her left arm is raised above her head as if to hurl a spear. She wears a chiton, girt at the waist, and with long sleeves. On the cheek and mane of the horse holes are drilled for the attachment of metal reins.

Height, 2 feet ¼ inch; width, 11 inches. *Antike Denkmaeler*, II., pl. 18, No. 85.

1025. Fragment with remains of two figures. On the right an Amazon moving to the right; her left arm is raised above her head, as if to strike or guard against a blow; her right arm is drawn back, but as it is wanting from the elbow, its action cannot be ascertained. She wears a chiton, girt at the waist, which leaves the right breast bare. Of the other figure nothing remains but the right leg from below the knee, the left foot, and some of the lower part of the chiton. The leg appears to be that of an Amazon, and the figure must have been moving slowly to the left. Part of the lower moulding is preserved.

Height, 2 feet 7 inches; width, 2 feet 10½ inches. *Antike Denkmaeler*, II., pl. 16, slab 5; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. III., 7, from Caldesi's photo, gives a fragment which was at one time erroneously attached to this slab.

1026. Fragment of a group of two male combatants; the one on the right appears to be wounded. He kneels on his right knee and looks to the right towards the next figure in the group, which must have been an Amazon, probably mounted. His right arm has been bent upwards, the hand resting above his head; he has a shield on his left arm. His comrade advances to defend him from the left, extending his left arm, enveloped in drapery, to protect the head of his fallen companion. Both figures are very imperfect. Of the Greek on the left nothing remains but the body from the shoulders to the waist, draped in a chiton which leaves the right shoulder bare, and a large mantle, fastened on the right shoulder and worn over the left arm. Part of the lower moulding is preserved.

Height, 2 feet 3 inches; width, 1 foot 10¾ inches. *Antike Denkmaeler*, II., pl. 18, Nos. 86, 87.

1027. Fragment representing an Amazon kneeling; with her right hand she grasps the hilt of her sheathed sword, which is suspended at her left side; her left arm, which is wanting from above the elbow, has been advanced in front of her body. She wears high boots and a chiton reaching to below the knees, over which is a diploïdion girt at the waist. The lower moulding is preserved.

Height, 1 foot 6½ inches; width, 1 foot 1¾ inches. *Antike Denkmaeler*, II., pl. 18, No. 93.

1028. Fragment of an Amazon kneeling on her left knee; drapery, probably her chiton, falls over the left thigh above the knee; on the right is another piece of drapery, probably part of the mantle, hanging from her extended left arm. The right leg was extended on the left. On the right is the lower part of the back of a male (?) figure cut off at the joint of the slab. This figure was striding to the right; between it and the kneeling figure is a rock,

on which is part of its foot. The lower moulding is preserved.

Height, 1 foot 7 inches; width, 1 foot 10 inches. *Antike Denkmaeler*, II., pl. 18, No. 81.

1029. Right leg of an Amazon striding forward to the right,
1. broken off below the knee, above which is the fragment of the skirt of a chiton. The lower moulding is well preserved.
2. Fragment of the breast of a male figure; on the left shoulder drapery. There is no connexion between these two fragments.

(1.) Height, 1 foot 5 inches; width, 1 foot 4¼ inches.
(2.) Height, 10¾ inches; width, 10¾ inches.
Antike Denkmaeler, II., pl. 18, No. 83 (= 1), No. 84 (= 2).

1030. Upper part of the body of a Greek looking to the right. He is helmeted; his chiton leaves his right shoulder bare; his right arm, wanting from halfway between the shoulder and elbow, is extended to the left; his left arm is broken off below the shoulder. A sword-belt passes obliquely over his right shoulder. Above the left shoulder is a projection, probably part of his shield.

Height, 9½ inches; width, 11¾ inches. *Antike Denkmaeler*, II., pl. 17, No. 70.

1031. Smaller fragments of the frieze of the Order.
1. Head and shoulders of a Heracles-like figure, turned to the right.

Height, 8 inches. *Antike Denkmaeler*, II., pl. 18, No. 89.

2. Right leg of a male figure turned to the right, and part of the leg of a horse.

Height, 8½ inches. *Antike Denkmaeler*, II., pl. 18, No. 90

3. Upper part of a beardless Greek, wearing a plumed helmet. His head is thrown far back, the right arm is raised above his head, and he has a shield on the left arm. The upper edge of this fragment is preserved.

Height, 1 foot 1½ inches. *Antike Denkmaeler*, II., pl. 18, No. 91.

4. Upper part of the body of an Amazon, turned to the left. She wears a chiton and flying cloak, and had her right hand raised.

Height, 1 foot 1 inch. *Antike Denkmaeler*, II., pl. 18, No. 92.

5. Body of an Amazon from the waist to the knee. She wears a short split chiton, girt at the waist, and seems to be drawing back a little to the left.

Height, 1 foot 1 inch. *Antike Denkmaeler*, II., pl. 18, No. 88.

6. A wall-case contains numerous smaller fragments of the frieze of the Order.

FRIEZE WITH CENTAUROMACHIA.

The position of this frieze on the building is unknown. It has sometimes been taken as the frieze of the Order, but the mouldings are less suited to that position than those of the Amazon frieze.

1032. Slab of frieze containing three figures. On the left a naked figure stands with his back to the spectator; his head is turned to the left, his right arm raised, as if aiming a spear at an antagonist on the left, who was probably a Centaur, as the end of a horse's tail is sculptured on the extreme edge of the marble. Behind him, with arms stretched out as if in alarm, is a draped woman rushing to the right. Her head was turned to the front, but the entire face is wanting. She wears a chiton, which leaves the right shoulder bare, and himation.

On the right is a naked male figure with flowing hair tied with a fillet who runs to the right. In his left hand he holds a long knotted staff or spear, which he carries over his left shoulder; from his left arm hangs a chlamys. At the end of the slab is the hind quarter of a horse, turned to the right, and in a rearing attitude. This hindquarter probably belonged to a Centaur, whom the youthful male figure is pursuing. The height of this slab is 2 feet $10\frac{7}{8}$ inches, and the coarse moulding along the foot is different from that of the frieze of the Order already described. At the top there is a flat joint, and no moulding.

Length, 4 feet $8\frac{3}{4}$ inches. Overbeck, *Gr. Plastik*, 3rd ed., II., fig. 111*i*; *Antike Denkmaeler*, II., pl. 18, H.

1033. Scene from a Centauromachia with a group of a Greek attacking a Centaur. The Greek advances from the left, the Centaur confronts him on the right. The Greek is probably about to strike with his sword; his left arm seems to have been bent upwards, and may have grasped the hair of the Centaur. His left leg appears to have been raised, and was probably locked with the right foreleg of the Centaur. A chlamys flies from his left shoulder. Little of the Centaur remains but the human body from the shoulders, and the anterior half of the equine body.

Length, 2 feet $8\frac{3}{4}$ inches. *Antike Denkmaeler*, II., pl. 18, G.

1034. The body, as far as the waist, of a Greek or a Centaur turning to the right. A chlamys flies behind him, fastened on the shoulder. The body leans forward to the right, but its action cannot be ascertained. Below is a portion of the moulding at the foot of this frieze. There is a small remnant of the ground of the frieze above this moulding, on which are sculptured two horse's hoofs and

the right heel of a human foot. This remnant has no connexion with the figure above it.

Length of moulding, 3 feet 5½ inches. *Antike Denkmaeler*, II., pl. 18, E, F.

1035. Four fragments of the lower moulding of the Centaur
1–4. frieze. One has a part of a Centaur's tail, and one a Lapith's foot.

Antike Denkmaeler, II., pl. 18, B, C, D.

CHARIOT FRIEZE.

1036. Nearly 100 fragments of a frieze were found which evidently represented a chariot race with a series of four-horse chariots, galloping to the right. The relief in this frieze differs from that of the other friezes from the Mausoleum. The heads and extremities of the figures are not detached as in the frieze of the Order, but sculptured on the ground in relief, which is high or low, as may be required for effect. In some of the limbs the treatment is very flat, as in the frieze of the Parthenon. Portions, however, such as the bodies of the horses, are extremely salient, projecting some 8 inches from the ground. This highly-wrought execution accords with the material of this frieze, which is a much finer and whiter marble than that employed in the other friezes. The thickness of the slab is not 1 foot, as in the frieze of the Order, but varies from 7 inches to 4 inches. The back is always hammer-dressed, not wrought in alternate courses like the frieze of the Order. The joint between the slabs wants the final polish, which fact is an indication that this frieze was never intended to be exposed to the weather. On one of the fragments the blue colour of the ground may still be traced under an aqueous deposit. This frieze has

a flat ogee moulding at the foot, on the under side of which the enriched ornament usual in this moulding has been painted. Faint traces of the blue ground and of the leaves of this ornament may be seen (see the fragment below, No. 1037). This moulding was not applied elsewhere on the building. In the present condition of the frieze, there is little to distinguish the various groups. The charioteers wear the usual dress of a long robe girt at the waist, and long hair. (Cf. the figures of the Parthenon frieze, no. 325, *33*.) Out of the fragments about twenty chariot groups have been partly made up, which are arranged on the east wall above the frieze of the Order.

Parian Marble. The whole height of this frieze, inclusive of the moulding, is 2 feet 9½ inches. Murray, II., pl. 26; *Antike Denkmaeler*, II., pl. 18.

1037. Charioteer from the chariot frieze (where it is represented twice by casts, one being partly restored. See Plate XVIII.). A male figure stands in a chariot, of which a part of the wheel and part of the rim of the chariot rail have been preserved together with some of the body of the chariot; in the centre of the nave a hole is drilled for a metal ornament. A part of the horse's tail is preserved. His body is thrown forward, and his countenance and attitude express the eagerness of the contest. The features, which are beautifully sculptured, have an anxious look. He has long hair, and a long tunic, girt at the waist.

This figure has been pointed out as the nearest in style to the works of Scopas at Tegea (see *ante*, p. 99). A part of the moulding below this fragment has the painted ornament described above (No. 1036).

Parian Marble. Height, 2 feet 1½ inches. Newton, *Travels and Disc.*, II., p. 133, pl. 16; Murray, *Trans. Glasgow Arch. Soc.*, 1894, pl. 5; *Antike Denkmaeler*, II., pl. 18, 0; Mansell, no. 1304; Collignon, II., p. 327; Gardner, *Handbook*, p. 391.

RELIEFS IN PANELS.

1038–1041. Fragments of groups in panels, which are set in frames projecting $2\frac{1}{10}$ inches, but are not protected from the weather by mouldings. It may be inferred that they were not placed on the exterior of the Mausoleum, and in the restored Order it has been assumed that they are the covering slabs of the coffers of the ceiling of the peristyle.

1038. This panel contains three fragments, which have no necessary connexion with each other. Below, on the right, is a left foot; on the left, a fragment, on which is a left foot and leg to the bottom of the calf. This leg has been extended to the right; beside this are the remains of the right leg of a standing figure. In the right-hand upper angle of this panel is a right hand, which grasps a spear.

1039. In this panel are inserted three fragments which have no necessary connexion with one another; below, the right knee of a draped kneeling figure; a left leg and foot from the knee; above, the edge of a shield.

1040. Fragment of a group representing two draped figures, of whom the one on the right has fallen to a sitting posture, the upper part of her body bent forwards. The other figure is drawing back from her on the left. Both these figures wear a chiton girt at the waist. Of the figure on the left nothing remains but the body from the waist downwards to near the knees. The foot in the margin is added by conjecture. Of the other figure the only remains are the left side from the hip to above the girdle, and the left thigh from below the hip to the knee, bare. This figure is probably an Amazon; the sex of the other is uncertain. On the right, above the prostrate figure, is a mass projecting from the ground, which was once joined to it by a piece of sculpture quite

undercut. Murray, *Trans. Glasgow Arch. Soc.*, 1894, pl. 3.

1041. Remains of a group representing two male figures, one of whom has thrown the other down on a rock, and appears to be following up his advantage. Of the fallen figure all that remains is the left leg, thigh, and hip; the foot rests on a rock; his right leg seems to have been extended; of his adversary only the legs from the knees remain. The subject has been thought to represent Theseus killing the robber Skiron. A cast of this subject has been inserted in the restoration of the Order.

1042. 1, 2. Two fragments of similar panels.

FRAGMENTS OF STATUES FROM THE MAUSOLEUM.

1045. (Plate XIX.) Torso of an equestrian figure, much mutilated. The rider sits a bare-backed prancing horse, whose hindlegs were well under the body, while the forelegs were raised. He wears close-fitting trousers, a dress characteristic of Asiatics generally in ancient art, over which falls a tunic with sleeves, girt at the waist, and reaching halfway down the thighs. The left hand holds the reins with a firm, nervous grip, strongly though roughly rendered by the sculptor. The upper part of the rider was a separate piece. The upper surface of the extant portion is worked to receive it with a smooth margin, and a central dowel-hole, to which a channel leads from one side for running in lead. In the present mutilated state of this group the action of the rider cannot be made out with certainty; but perhaps this figure was represented striking downward with a spear at a prostrate foe, and it is probable that the torso originally formed part of a group commemorating the triumph of an

Asiatic warrior over one of his enemies. Whether one of the princes of the race of Hecatomnos or a mythical personage is here represented cannot be determined.

The upper jaw and nose of a horse (1046, *1*) found near this torso may have belonged to it. In that case, the mouth of the horse must have been represented open, and his nostrils distended with rage, as would be characteristic of a horse in a battle-scene.

Notwithstanding the great mutilation which this torso has received, it must be considered an admirable example of ancient sculpture. The body of the horse is a masterpiece of modelling, the rearing movement affects the whole frame. Equal skill is shown in the representation of the firm but easy seat of the rider.

In the treatment of the surface this torso forms an interesting contrast to the horses from the chariot group, being highly wrought, as if for close inspection. It is, however, nowhere polished, but shows the last work of the tool. Several of the pieces broken off the hind-quarters were found in the course of the excavations in a garden wall a few feet distant from the spot where the torso was lying. Of these fragments five are now rejoined in their original positions. Under the belly of the horse, as under those of the chariot group, has been an oblong marble support, which at its junction with the body measured 14 inches by 11 inches.

Height, 3 feet 9 inches; length, 7 feet. Newton, *Travels and Discoveries*, II., pl. 4; *Hist. Disc.* II., p. 218; Overbeck, *Gr. Plastik*, 4th ed., II., p. 103; Brunn, *Denkmaeler*, No. 71; Collignon, II., p. 335; Mitchell, *Selections*, pl. 9.

1046. Fragments, probably from equestrian group:—

1. Nose and upper jaw of horse; on a separate fragment, part of chin and lower jaw.
2. Half the right fore-hoof of a horse; the leg must have been raised from the ground.

3. Fragment of left hind-hoof of horse, resting on a hammer-dressed base.

1047. Torso of a colossal seated male figure, broken off across the middle of the body, and wanting the extremities of the limbs. The figure is seated on a cushioned seat, covered with drapery. The weight is supported by a square central support. The figure wears a chiton and a large mantle, which is brought about the body, and lies in a mass on the lap. Part of a high boot is still visible on the left leg. The figure is so mutilated that the original motive cannot be ascertained; but the left arm may have been raised and supported by a spear or sceptre, while the right hand may have held a bowl. At the back the drapery has little depth of folds, and from the general flatness of the treatment in this part it may be inferred that the figure was placed so as not to be seen from behind. The figure was identified as a divinity, perhaps Zeus, by Sir C. Newton, but the figure would do equally well for Mausolos, or some other heroified ruler. The surface of this statue is mutilated in so unsightly a manner that it is difficult to form an opinion as to its merits; but, as seen from its right side, it shows considerable dignity in the pose and composition of the drapery. The statue has been painted, and the folds of the drapery are still coated with an artificial surface of a purple colour; this may be the original pigment, chemically united with a deposit from water.

The statue was found under the wall of a house, and had evidently been long exposed to the drip from the roof. On its first discovery, two colours seemed blended on the surface, which by exposure to the air rapidly faded. It is possible that this effect was caused by the decomposition of a portion of the purple in the soil.

Height, with the support, 6 feet 4 inches. Newton, *Hist. Disc.*, II., p. 221. Nos. 1047–1054 = *Mausoleum Room Guide* Nos. 40–47.

1048. Draped male torso, clad in a chiton girt at the waist and reaching a little below the knees. This torso is broken off at the waist and also below the knees. A small part of the girdle is seen at the back. The figure has stood in an easy attitude, the right leg crossed over the other, which carries all the weight. The composition of this figure is simple and dignified.

Height, 3 feet 6 inches. Newton, *Hist. Disc.*, II., p. 223.

1049. Draped torso, from the breast to the knees. The figure stands in an easy attitude, with the weight thrown on the right leg, and wears a tunic, which is drawn up in loose folds over the girdle.

Found on south side of the Mausoleum.

Height, 3 feet 1½ inches. Newton, *Hist. Disc.*, II., p. 129.

1050. Draped male torso from the breast to the middle of the thighs, the back broken away. The figure stands with the weight resting on the right leg. The drapery appears to be a mantle, fitting somewhat closely to the body, and showing its outlines.

Found outside the northern Peribolos wall of the Mausoleum.

Height, 3 feet 4 inches.

1051. Colossal female head. Round the face is a triple row of curls like that of Artemisia, symmetrically arranged, each curl being terminated in a conventional spiral. The remainder of the hair is drawn back to form a mass at the back of the head, covered by a close-fitting cap. This head is remarkable for largeness and simplicity of treatment, in the manner of Scopas. The cast of features, though ideal, does not recall any known type of goddess. The front of the face and part of the hair has been much injured; the head inclines towards the left shoulder; the neck appears to have been broken off from a statue.

Found about 2 feet to the north of the northern Peribolos wall of the Mausoleum.

Height, 1 foot 6 inches. Newton, *Hist. Disc.*, II., pp. 104, 224, pl. 2; Murray, II., pl. 27, p. 301.

1052. Colossal female head, wearing a veil; this head has been fitted to a socket (probably in a statue) at the base of the neck. This head was found built into the chimney of a Turkish house, and the features are consequently nearly destroyed by fire. From what remains of the outlines of the features it may be inferred that it was sculptured in the same large simple style as No. 1051.

Height, 1 foot 10½ inches. Newton, *Hist. Disc.*, II., p. 225.

1053. Fragment of colossal female head, similar in scale and style to No. 1051. All that remains is part of the left side of the head, including the left ear, and showing a small line of hair below the cap, as in No. 1051. The surface is much injured.

Height, 1 foot 1¾ inches. Newton, *Hist. Disc.*, II., pp. 129, 225.

1054. (Plate XX., fig. 1.) Bearded portrait head. The back and right side have been split off, while the front and especially the left side of the face is quite uninjured. The lips are slightly parted, the beard and hair short and crisply curling. The hair springs up above the middle of the forehead. The features have a mild and dignified expression.

The portrait has not been identified, but it probably represents some ancestor of Mausolos, or other local hero.

Height, 1 foot 1¾ inches. Newton, *Hist. Disc.*, II., p. 225; Mansell, No. 1293; Collignon, II., p. 334.

1055. Bearded portrait head, much mutilated. The upper part is broken away, above the eyes, together with the chin and side of the face. The hair seems to have been tied with a taenia. Traces of red colour remain on the beard. The head is worked to fit into a socket, in a statue.

Found in a subterranean gallery of the Mausoleum.

Height, 1 foot ½ inch. Newton, *Hist. Disc.*, II., p. 153.

1056. Youthful male head, rather exceeding life size, of heroic type. The nose and mouth are much defaced and the surface generally is in bad condition. The head is turned to the right, and downwards, looking over the right shoulder. The neck has been fitted into a socket.

South side of the Mausoleum.

Height, 1 foot 1½ inches. Newton, *Hist. Disc.*, II., p. 227. Nos. 1056–1059 = *Mausoleum Room Guide* Nos. 48–50*.

1057. Male head wearing the head-dress called *kyrbasia*, a kind of cap worn by the Persians, which may be recognised in several representations of Satraps in Greek art. Compare the Satrap of the Nereid Monument, No. 879, and of the Tomb of Payava, No. 950, *7*. This head-dress appears to have been a conical cap made of linen or some flexible material, of which the point fell forward on the forehead. The back of the cap falls down the nape of the neck to protect it from the sun. Long flaps from the sides are twisted together across the mouth. The head cannot be identified, but it is probably that of a Satrap of the princely family of Mausolos.

Height, 1 foot 2 inches. Newton, *Hist. Disc.*, II., p. 226.

1058. (Plate XX., fig. 2.) Beardless male head, larger than life. The head is thrust forward, and the look turned

upwards. The flowing hair is gathered up above the back of the head, and the type is that of Apollo.

Height, 1 foot 3¾ inches. Newton, *Hist. Disc.*, II., p. 225; Overbeck, *Griech. Kunstmyth.*, Atlas pl. 20, No. 1; text III., p. 127. The back of the head has recently been added.

1059. Lower part of a marble helmet, with a vizor, in the form of a mask, on which are seen in very low relief the mouth, beard and moustache. The helmet rests on a fragment of marble which appears to be a portion of a rocky base; it is probable, therefore, that it has been placed by the side of a statue, which, from the scale of the helmet, would not have much exceeded life size.

Height, 9¾ inches. Newton, *Hist. Disc.*, II., p. 228.

1060. Youthful head, probably of an Amazon, wearing the Phrygian cap; of life size; broken off at the neck, the features much defaced. No other head on so small a scale has been discovered among the remains of the Mausoleum.

Height, 1 foot ½ inch. Newton, *Hist. Disc.*, II., p. 227; *Mausoleum Room Guide*, No. 51.

1061. Right shoulder of draped figure, broken off half-way down the upper arm. The figure wore a sleeved chiton, and a large mantle, which was thrown back over the shoulders. The head of the statue was separately worked, and set in a socket. The back is broken away.

Height, 1 foot 3 inches. *Mausoleum Room Guide*, No. 52.

1062. Right thigh and knee of a draped figure standing.

Height, 1 foot 11 inches. *Mausoleum Room Guide*, No. 61.

1063. Fragment of draped figure, probably from the upper part of the thighs; on the left side, a portion of the marble has been cut away for a joint; four small holes show

that a piece of drapery or some other object has been here attached by means of dowels.

Height, 1 foot 8 inches. *Mausoleum Room Guide*, No. 63.

1064. Fragment, below the waist, of a figure wearing a cuirass (?) and having a part of the drapery gathered up, and passed through a ring. The arrangement is difficult to distinguish.

Height, 1 foot. *Mausoleum Room Guide*, No. 65.

1065. Left shoulder and breast of nude male figure; in the upper part is a socket for the insertion of the head.

Height, 1 foot 4 inches. *Mausoleum Room Guide*, No. 71*.

THE LIONS OF THE MAUSOLEUM.

Like the Amazon frieze, the lions of the Mausoleum have long been known to travellers, since several of them were placed by the Knights of St. John in the Castle of St. Peter. The drawings of Mayer show two lions inserted in the walls of the Castle (sitting down, however), and they had already been noted by Dalton and Ross. Sir Charles Newton recognised their importance when he visited Budrum in 1855 (*Travels and Disc.*, i., p. 320), and at his instance authority was obtained for the removal of the lions from the Castle. Numerous other lions and fragments were found in the course of the excavation. Especially they were found on the outside of the northern Peribolos wall, in company with the fragments of the chariot group, as if they had belonged to the upper part of the building. Compare Mr. Cockerell's drawing, where they are placed at the base of the pyramid.

The lions are nearly of one pattern, except that the heads are turned to right or left. In their uniformity, and strongly conventional treatment, especially of the manes, they reveal their decorative and architectonic purpose.

1075. Lion; head turned to the left, the left foreleg slightly advanced. This lion is nearly complete except for the paws and end of the tail, the curve of which is seen on the left hindleg. On the rump is inscribed ⊓. This lion was found on the top of the northern Peribolos wall, standing as it had fallen. The tongue was then painted with red colour which has since disappeared.

Height, 4 feet 7 inches. Mansell, Nos. 715, 1296; *Mausoleum Room Guide*, No. 100; Brunn, *Denkmaeler*, No. 72; Collignon, II., p. 336.

1076. Lion; head turned to right; the left shoulder and forearm and all the body from behind the right shoulder are wanting; the right foreleg, which has been rejoined at the elbow, is complete only as far as below the fetlock; the lower lip has been broken away and the muzzle has been injured. Notwithstanding these defects, this lion is one of the best preserved of the series.

Found on the north side of the Mausoleum.

Height, 4 feet 7 inches. *Mausoleum Room Guide*, No. 101.

1077. Lion; the head turned to the left; the forelegs and the hind-quarters wanting; the left foreleg has been advanced; the head has been broken off at the base of the neck and clumsily rejoined; the nose and left eye have been injured.

Formerly in the Castle of St. Peter, Budrum.

Height, 3 feet 1 inch. *Mausoleum Room Guide*, No. 104.

1078. Lion; the head turned to the right, the lower lip broken off; both forelegs have been cut off at the same level

below the shoulder-joint, and the hind-quarters are wanting; the right foreleg has been advanced.

Formerly in the Castle of St. Peter, Budrum.

Height, 3 feet 5 inches. Mansell, No. 1295. Brunn, *Denkmaeler*, No. 73; Collignon II., p. 342; *Mausoleum Room Guide*, No. 105.

1079. Lion; head turned to the right; the body broken off behind the shoulder; the forelegs cut away; the right foreleg has been advanced; the surface of the head is much worn, and the end of the muzzle broken off.

Formerly in the Castle of St. Peter, Budrum.

Height, 3 feet. *Mausoleum Room Guide*, No. 106.

1080. Lion; the head turned to the left; both forelegs are wanting from the shoulder; the left foreleg has been advanced; the face is much injured, and the nose and both jaws are broken away. The jaw has at some time been repaired with a metal dowel. The hind-quarter is wanting. The forehand of this lion was formerly in the Castle at Budrum, and has been united with the middle of the body which was found on the site of the Mausoleum (?).

Height, 3 feet 5 inches. *Mausoleum Room Guide*, No. 107.

1081. Lion; the head and upper part of the neck, the forelegs, the right hindleg from above, and the left hindleg from below the hough, are wanting; the right foreleg has been advanced; the hind-quarters have been rejoined. On the top of the rump, ⊓.

Found on the site of the Mausoleum.

Height, 3 feet 3 inches. *Mausoleum Room Guide*, No. 108.

1082. Lion's head, with part of mane. The mouth is open, with protruding tongue.

Found outside the northern Peribolos wall.

Height, 1 foot 10 inches. *Mausoleum Room Guide*, No. 115. [Over door of Mausoleum Annexe.]

Some of the less preserved of the lions, and a great number of smaller fragments, have been withdrawn from exhibition. The following are the principal fragments:—

1083. Lion; the head turned to the left; both forelegs and all behind the shoulder wanting. Parts of the face have also been broken away; but what remains is in fine condition.

Found on the north side of the Mausoleum.

Height, 2 feet 11 inches. *Mausoleum Room Guide*, No. 102.

1084. Lion; the head turned to the right. The top and left side of the head and left shoulder have been broken away; also the right leg above the knee, and the left above the fetlock. The hind-quarters are wanting. On the top of the rump, ⊓.

Found on the site of the Mausoleum.

Height, 4 feet 1 inch. *Mausoleum Room Guide*, No. 103.

1085. Lion; all the forepart of the body wanting from behind the shoulder; the right hindleg wanting from above, and the left from below, the hough; the right hindleg has been advanced. On the top of the rump, 4.

Found on the site of the Mausoleum.

Height, 3 feet. *Mausoleum Room Guide*, No. 109.

1086. Lion; all the forepart of the body wanting from behind the shoulder; the left hindleg wanting from above the stifle, and the right from the hough; the left hindleg has been advanced. Made up of a number of fragments; much of the surface of the body wanting. On the top of the rump, ⊓.

Found on the site of the Mausoleum.

Height, 2 feet 10 inches. *Mausoleum Room Guide*, No. 110.

MISCELLANEOUS SCULPTURES FROM THE MAUSOLEUM.

1095. Anterior half of a panther, broken off behind the shoulder.

Castle of St. Peter, Budrum; probably from the Mausoleum, though there is no direct evidence of this.

Length, 3 feet 3 inches. *Mausoleum Room Guide*, No. 138.

1096. 1–3. Head, forehand, and right hindleg of a boar. It hardly exceeds life size.

Mausoleum Room Guide, No. 142.

1097. Body of ram. The head, legs and tail are wanting. The shaggy hide is marked by numerous conventional grooves. A foot and part of the hindleg of the ram were also found.

Height, 2 feet 10 inches. *Mausoleum Room Guide*, No. 145.

1098. Oblong block of marble, sculptured in the form of a casket (or *pyxis*) with a vaulted cover. On each of the four sides is a group in low relief, enclosed in the usual architectural framework of a stelè consisting of pilasters and an architrave. On one of the long sides the scene represented is as follows :—On the left is a bearded figure seated in a chair with high back, the feet on a footstool; he wears a long chiton and himation; the right hand is raised to the head, the left stretched out in front as if holding a bowl. In front is a female figure clad in a long chiton playing on a lyre; behind her is a tree, at the foot of which another female figure is stooping, and raising the lid of a casket.

The subject on the opposite side has perished, all but the upper part of a tree.

At one end of the casket is the following group:— On the left, a female figure seated on a seat with footstool. She wears a large himation; her right hand rests on the seat behind her, the left is half extended as if holding out some object. In front of her is a female figure seated on a stool holding an open mirror case. Behind her is a figure playing the double pipes.

At the other end of the casket are remains of three figures. On the left is a female figure, seated on a chair, her feet on a footstool; she is clad in a long chiton and himation. Before her is another female figure, seated on a low stool, and a standing female figure. The action of these two is doubtful.

These reliefs have been very much injured. Enough, however, of the original surface remains to show the former interest of the compositions.

This casket may have been placed at the foot of some female statue. Being solid, it cannot have served any real purpose.

Height, 1 foot 3½ inches; length, 1 foot 8 inches. Newton, *Hist. Disc.*, II., p. 113; *Mausoleum Room Guide*, No. 148.

1099. Alabaster vase, inscribed with the name of Xerxes. The inscription is in four languages, namely, Persian, Median, Assyrian and Egyptian, and each is translated 'Xerxes the great King.' This vase is one of a group, of which several examples are extant. One is in the Bibliothèque Nationale at Paris and is said to have been found in Egypt. Another, with fragments of three more, was found by Mr. Loftus at Susa. A similar vase of green porphyry, with the name of Artaxerxes, is in the treasury of St. Mark's, at Venice. It is conjectured that these vases were distributed as royal presents by the Persian monarchs, and that the specimen found in the

Mausoleum may have been a valued heirloom in the family of Mausolos.

Found between the foot of the western staircase and the great stone forming the entrance to the tomb.

Alabaster. Height, 11¼ inches. Newton, *Hist. Disc.*, pl. 7; II., pp. 91, 92, 667; *Travels and Disc.*, II., p. 100.

MISCELLANEOUS SCULPTURES FROM HALICARNASSOS.

The several expeditions to Budrum yielded various sculptures, besides those that can be connected with the Mausoleum, either on account of their style, or on account of the place where they were found. Two of these have already been described in the First Volume of this catalogue (Nos. 717, 725). Besides many almost shapeless fragments, brought home in the hope that they might be joined to more important sculptures, the following may be specially mentioned:—

1100. Part of a stelè; it is broken off at top and bottom. On the face have been sculptured, in low relief, two scenes, one below the other. In the lower scene is part of a figure of Apollo. With his left hand he touches the strings of a lyre, which probably rested on a pedestal, while with his right he raises a plectrum; he stands within a cave, the roof of which appears above his head, and which may represent the cave on Mount Parnassos. Compare the Apotheosis of Homer in the Græco-Roman Room. Over this cave is a second subject. A female figure, draped in long chiton and mantle, appears to have been making an offering at an altar (most of which, with the upper part of the woman, is now wanting). Behind her stands a terminal figure of a bearded Dionysos, with taeniae falling on the shoulders. This relief is coarsely

executed, and the marble is of inferior quality. The subject is curious; but the stelè is evidently of a later period than the Mausoleum.

Coarse marble. Height of face of relief, 1 foot; width, 8 inches. Original width, 1 foot 6 inches. Newton, *Hist. Disc.*, II., p. 137; *Mausoleum Room Guide*, No. 149.

1101. Torso of Victory from neck to middle of thighs. A draped female figure, wearing a sleeveless chiton, girt at the waist, had the right arm raised (now broken off near the shoulder), and had the left arm (broken off near the elbow) by the side. Wings were fixed in two deep rectangular sockets on the shoulders. *Halicarnassos.*

Marble. Height, 1 foot ½ inch. *Mausoleum Room Guide*, No. 153.

1102. Torso from above the breast to the knees of a female figure standing on the left leg, wearing a chiton and a himation, which is closely drawn about the body and falls down the left side. Parts of the arms and drapery were separately attached. *Halicarnassos. Biliotti.*

Coarse-grained marble. Height, 2 feet 9½ inches. *Mausoleum Room Guide*, No. 154.

1103. Lower part of a draped female figure of heroic size; the toes only of the right foot, resting on a sandal with a thick sole, are shown. The figure stood on a shallow base; it has been worked flat at the back.

Marble. Height, 2 feet 1 inch. *Mausoleum Room Guide*, No. 155.

1104, 1105. Two fragments of a small frieze, representing an Amazonomachia. Though the subject of these two reliefs corresponds with that of the principal frieze of the Mausoleum, there is no ground for connecting them

with that monument. Above, in each case, is a plain carved moulding, and below a plain fillet.

1104. A mounted Amazon, whose horse (forelegs lost) is rearing to the left, has raised her right hand to the level of her head, aiming a spear at an antagonist on the left, of whom the left foot only remains. The Amazon wears a Phrygian cap, chiton, flying cloak and trousers. The left leg is broken away below the knee.

Obtained by Admiral Spratt from the owner of the field of which a plan is given by Newton, Hist. Disc., i., pl. 45.

Marble. Height, 1 foot 3½ inches; length, 1 foot 3 inches. *Mausoleum Room Guide*, No. 156.

1105. A mounted Amazon gallops to the left in pursuit of a Greek, of whom nothing remains but his extended left leg. She leans forward on her horse's neck, holding the reins in her left hand and drawing back her right, which must have been armed with a spear. Behind this Amazon is another on foot, who turns to the right and is probably drawing a bow. At her feet is a projecting mass, probably the remains of a prostrate figure. The surface of this relief generally is greatly injured. The mounted Amazon has her hair drawn back into a knot; both wear short chitons.

Obtained at Budrum by Biliotti, 1865.

Marble. Length, 1 foot 8½ inches; height, 1 foot 3½ inches. *Mausoleum Room Guide*, No. 157.

1106. Circular pedestal, encircled with a frieze representing the nine Muses. (1) Melpomenè is seated to the left on rocks, looking to the front. In her right hand she holds up a bearded tragic mask. She wears buskins, and holds a roll in her left hand. (2) Behind her head is a tree, on which

Euterpè rests her right hand. She stands up, and turns towards Melpomenè. She holds her two flutes in her left hand. (3) Erato (?) stands resting her left hand on a large lyre, and her right hand against her hip. She looks to the front. (4) Thalia stands resting her left hand on a tree. She has no distinctive attributes, but by a process of exclusion this name is attached to her. (5) Terpsichorè stands looking to the right, holding in her left hand a small lyre; her right hand, placed across her bosom, is muffled in the folds of her mantle. (6) Calliopè is seated on a rock, looking to the right, and holding her tablets in her left hand. At the side of the rock on which she is seated appears to be a small altar or base. (7) Clio stands holding up a roll in her right hand, and looking back at (8) the seated Urania (?), on whose right knee her left hand rests. The upper part of the body of (9) Polyhymnia is broken away, but the motive of the figure may be made out by comparing it with the figure of the same Muse in the Apotheosis of Homer (Third Græco-Roman Room), where she is represented leaning forward, with her elbow resting on a rock, in a meditative attitude; the right arm is muffled in her mantle. All the faces have been destroyed. All the Muses wear long chitons, over which is cast a mantle variously arranged.

In the foregoing description, the figures have been given the customary names, but this may be somewhat anachronistic. The names of the nine Muses are given by Hesiod, and the typical forms in art occur for the most part in this relief. There is, however, no evidence that the various types had received each a definite name at a period as early as that of the present work. On the contrary, the names and attributes appear to have been connected almost indiscriminately until the Roman Empire. See Bie, *Die Musen in der Antiken Kunst.*

Above and below this frieze the base is ornamented with mouldings. Immediately above the frieze the neck of the base is ornamented with alternate rosettes and degraded lotus (?) buds sculptured in low relief. The top of the pedestal is prepared to receive a metal object with four legs.

From Halicarnassos, 1868 (*Biliotti*). *Found a little to the west of the Mausoleum.*

Marble. Height, 2 feet 7¾ inches; diameter, 2 feet 2 inches. Rödiger, *Die Musen*, p. 270; *Græco-Roman Guide*, II., No. 76; *Arch. Zeit.*, 1868, p. 82; 1874, p. 117; Trendelenburg, *Der Musenchor*, (plate); Bie, op. cit. p. 45.

1107. Circular altar or pedestal, on which is a relief representing five male and five female figures. The upper part of the pedestal with the heads of the figures is broken away, and the sculptures are much worn. The subject cannot be ascertained, but some at least of the figures might represent deities, though attributes are wanting. They may be thus described :—A male figure seated on a rock, with a mantle cast over his legs, may be Zeus. Beyond him, on the left, is a smaller draped female figure, who may be Hebè standing by the throne of Zeus. At his feet a quadruped, deer or goat, is springing forward towards a female figure draped in a long chiton and mantle, who looks to the front, extending her left arm, and holding up in it some object not to be made out. Her right hand hangs by her side, holding an oinochoè. Next to her is a male figure, wearing short chiton and chlamys, and moving to the left, holding by the horns a goat on his hind legs; the right arm is raised. Next, on the left, is a male figure wearing a chiton and mantle; he stands in an easy attitude, resting his right elbow on the capital of a pilaster, which appears to have been surmounted by a term. He holds a doubtful object in his right hand. On the other side of the pilaster is

another male figure similarly attired, holding in his left hand a scroll. The last figure is grouped with a female figure, whose neck his right arm encircles. This figure wears a long chiton and peplos, and holds in her right hand a rudder (?). Near to her is a female figure wearing a long chiton and peplos; her right hand rests against her right hip. Next to her is a seated male figure, holding in his right hand a knotted sceptre. A mantle is wound round the lower half of his body. The last figure in the composition is a female wearing a long chiton, over which is a diploïdion. *Halicarnassos.*

Presented by Viscount Stratford de Redcliffe, 1846.

Marble. Height, 2 feet 8 inches; diameter, 3 feet 3 inches. *Græco-Roman Guide*, II., No. 73. This altar was drawn by R. Dalton in 1749, and published with the Mausoleum reliefs. He describes the subject (*Letter on XII. Designs of Raphael*, etc., p. 32) as a marriage. All the figures are drawn as perfect, but have probably been restored. Another view by Dalton shows the altar standing on open ground near the place where the Mausoleum was afterwards found. *Arch. Zeit.*, 1848, p. 202.

1108. Group of Dionysos and Ariadnè. Dionysos stands on the left; his right arm, lower limbs nearly to the hips, and left forearm, which was a separate piece, are wanting. Ariadnè leans her right arm on his left shoulder; she wears a long chiton girt under the breasts and a mantle. Drapery hangs from the left shoulder of Dionysos. *Halicarnassos.*

Marble. Height, 1 foot 6 inches. *Græco-Roman Guide*, II., No. 136.

1109. Torso of Athenè, standing. She wears a long chiton with a diploïdion girt under the breasts, and an aegis. The head and left arm (which were separately attached), and the right breast, shoulder and arm are wanting. The back is not worked. *Halicarnassos.*

Coarse-grained marble. Height, 1 foot 11½ inches.

1110. Fragment of Bacchic relief, with the extended arms of a figure, probably a Satyr, playing on double flutes to right, and the head of a panther to the left.

From the Roman Villa, Halicarnassos.

Marble. Height, 7 inches. *Græco-Roman Guide*, II., No. 142.

1111. Winged female figure, probably a Victory. This statue is about life-size, and is represented in rapid motion. The form is slight, as if that of a young girl. She wears a long chiton, over which is a diploïdion girt at the waist; a small scarf hangs from the right arm. The drapery is deeply cut, to express the violent agitation of the movement. The treatment is florid, but hard and rough, and the statue is probably not earlier than the second century A.D. The head, left arm from above the elbow, right forearm, and greater part of the wings are wanting; recesses in the bottom of the drapery mark where the feet have been inserted. This statue is quite unfinished at the back, and was therefore probably placed against a wall. *Halicarnassos.*

Parian marble. Height, 4 feet 8½ inches. Found broken in two pieces in a Roman villa at Budrum, where it had been employed with other fragments of sculpture to make up the level on which a tessellated pavement had been laid. Newton, *Hist. Disc.*, II., p. 305; *Græco-Roman Guide*, II., No. 65.

1112. Draped female torso; lower part of a figure, standing, with right knee bent, and wearing sandals, a long chiton with sleeves, and a fringed mantle wound round the body and over the left arm. The upper part of the figure, the left hand, the right arm and right foot, were in separate pieces of marble, and are now wanting. The right arm passed across the bosom to the left shoulder, while the left arm hung by the side.

From Halicarnassos. Presented by Viscount Stratford de Redcliffe, in 1846.

Marble. Height, 4 feet 6½ inches. This statue was brought from Budrum in 1846, and it is said to have been found on the

site of the Roman villa from which the statue (No. 1111), and several tessellated pavements, were obtained. *Mus. of Class. Antiq.*, I., p. 186; *Bull. dell' Inst.*, 1849, p. 150; *Græco-Roman Guide*, II., No. 64.

1113. Back of head and neck of male figure. Flowing hair confined by taenia.

Purchased at Halicarnassos. Biliotti.

Marble. Height, 1 foot 1 inch.

1114. Head of beardless Heracles, with prominent brow and short curling hair. Worked in the round, but apparently rising from the ground of a relief.

From Halicarnassos.

Marble. Height, 6½ inches.

1115. Torso of Aphroditè from the neck to the middle of the thighs. She was leaning forward, with left hand covering her middle. The mark of the attachment of the hand remains on the thigh. Tresses of hair fall on the shoulders.

From Halicarnassos.

Parian marble, highly polished. Height, 11 inches.

1116. Relief, with gladiator moving to the right, on sloping ground. He has a gladiatorial helmet, cuirass, loin cloth, shield and sword. Inscribed Ἴλαρος.

From Halicarnassos. Presented by H.I.M. Abdul Medjid to Viscount Stratford de Redcliffe, and by him presented to the British Museum, 1846.

Bluish marble. Height, 2 feet 1½ inches; width, 1 foot 1 inch. *C.I.G.*, 6855 *e*; *Gr. Inscriptions in Brit. Mus.*, No. DCCCCXII.; *Arch. Zeit.*, 1848, p. 202.

Fig. 6.—Female Gladiators. No. 1117.

1117. Relief with two female gladiators, armed, and advancing to the attack, with swords and shields. The figure on the left is clearly female, and that on the right is probably female also, but the head is missing. They stand on a sort of platform, and below at each side is the head of a spectator. Inscribed 'Απελύθησαν and 'Αμαζών, 'Αχιλλία. 'Απελύθησαν is the equivalent of the Latin *Missi*, or, in this case, *missae*, *i.e.*, released from service.

Female gladiators are mentioned in the first centuries of the Roman Empire (*e.g.* Tac., *Ann.* xv. 32; Sueton., *Domit.* 4). They were suppressed by Septimius Severus (Dio, lxxv. 16).

From Halicarnassos. Presented by H.I.M. Abdul Medjid to Viscount Stratford de Redcliffe, and by him presented to the British Museum, 1846.

Coarse-grained marble. Height, 2 feet 1½ inches; width, 2 feet 7 inches. *Gr. Inscriptions in Brit. Mus.*, No. DCCCCXI.; *C.I.G.*, 6855 *f.*; *Arch. Zeit.*, 1848, p. 202,

SCULPTURE AND ARCHITECTURE FROM PRIENÈ.

The Temple of Athenè Polias at Prienè is thus named from the inscription of one of the antae (see below, p. 148) stating that King Alexander dedicated the temple to Athenè Polias.

This inscription is probably to be dated in the summer of 334 B.C. (Hicks, *Greek Hist. Inscriptions*, No. 124), but by analogy with what is said to have taken place at Ephesus (Strabo, xiv., 1. 22; cf. p. 165) the building may have made considerable progress before the king took part in the work, and, indeed, he only claims to have made the dedication. The architect was Pythios (Vitruvius, vii. *Praef.*), who was also the builder and historian of the Mausoleum, and perhaps, too, the author of the chariot group.

The temple was first examined by Chandler and the Dilettanti Society's expedition of 1765, but no excavations were attempted until 1869, when the same society sent out an expedition under Mr. R. P. Pullan, who carried on excavations between October, 1869, and April, 1870. The transport of the marbles to England, which did not form a part of Mr. Pullan's mission, was provided for by the liberality of the late Mr. John Ruskin, and they were subsequently presented to the Trustees of the British Museum by the Society of Dilettanti. Unfortunately, however, little was brought except the sculptures, and several stones that would be required for a complete reconstruction of the Order are wanting in the Museum, although they were found in the course of the excavations.

The temple was of the Ionic order, with eleven columns

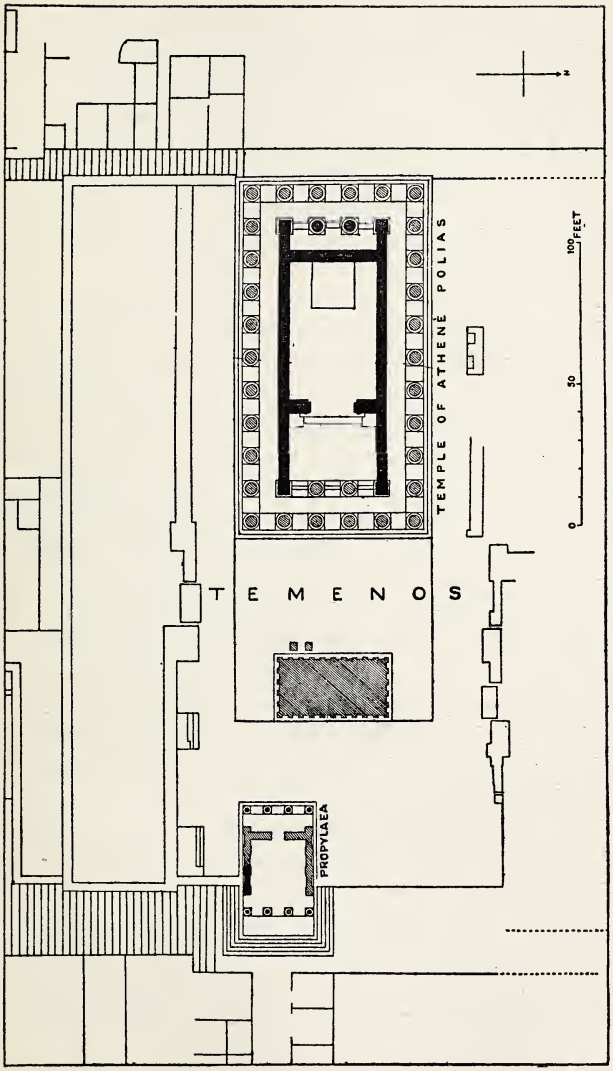


Fig. 7.—Plan of Temple and Temenos of Athenè Polias at Priènè.

on the flanks, and six at the ends, making thirty in all, besides a pair of columns *in antis* at either end of the cella.

The pavement of the cella was found entire, and at the west end the foundation of a large pedestal was uncovered, adjoining the wall of the posticum. Upon this when complete must have stood the colossal statue of Athenè Polias, mentioned by Pausanias (vii. 5, 5), and to which probably belong the fragments found beside it and described, No. 1150.

The discovery of six tetradrachms of Orophernes II. (158 B.C.) beneath the foundation stones of the pedestal probably furnishes the date for the erection of the colossal statue.

The pavement of the pronaos was formed of slabs of marble almost square, and at the sides adjoining the walls there were ranges of pedestals upon which statues had been placed. There were found fragments of a draped figure, a female head, and other remains of sculpture, including a bust of the Emperor Claudius (No. 1155). Upon the blocks of marble forming the wall of the pronaos and the antae were inscribed a large series of documents relating to the dispute between Samos and Prienè concerning the possession of certain lands. Many of these marbles were removed to the British Museum, and are published in Pt. III. of *Ancient Greek Inscriptions in the British Museum.*

The temple is of the marble of the district, which is of a bluish tone, but the capitals and the fragments of the Giant frieze are of white marble.

German excavators have recently been engaged at Prienè in laying bare the plan of the ancient city, whose streets are found to run parallel with the temple of Athenè, and to be in a remarkable state of preservation.

For Chandler's visit see his *Travels in Asia Minor.*

The original drawings of Pars and Revett are in the British Museum

(Dept. of Prints and Drawings, and of Greek and Roman Antiqs.). The Order is faultily engraved in the 1st ed. (1769) of the *Antiqs. of Ionia*, Pt. I., and correctly in the 2nd ed. (1821). Choiseul-Gouffier, *Voyage Pittoresque*, I., p. 183. Pullan's excavations are published in the *Antiquities of Ionia*, Pt. IV., 1881, and the Order is published with more detail by Rayet and Thomas, *Milet et le Golfe Latmique*, pls. 6–17, text II., p. 5. For an account of the recent excavations see *Arch. Anzeiger*, 1897, p. 178.

For the relations of Orophernes with the temple, see Newton, *Num. Chron.*, N.S., XI., p. 19; *Antiqs. of Ionia*, IV., p. 25; Hicks, *Greek Inscriptions in the British Museum*, III., p. 44; *Journ. of Hellen. Studies*, VI., p. 268.

ARCHITECTURAL FRAGMENTS FROM THE TEMPLE OF ATHENÈ POLIAS.

1125. Ionic capital from the peristyle. One volute is wanting at each side. The eyes of the volutes are sunk, for the insertion of a central ornament.

Height, 1 foot 10¾ inches; width, 5 feet. *Antiqs. of Ionia*, IV., p. 21, pls. 9, 10; Rayet et Thomas, pl. 14. These authors show red and blue ground colours, but they cannot be distinguished on the remains in the Brit. Mus.

1126. Fragment of volute, etc., of an Ionic capital, similar to No. 1125. Part of the marble stud remains, fixed with lead, in the eye of the volute. This seems to preclude the metal stud inserted by Thomas (pl. 14) and accepted by Pullan, p. 33.

Height, 1 foot 9 inches; width, 2 feet 3 inches.

1127. Restored capital of one of the antae. The original fragments, which give nearly all the elements of the design, are combined and completed with casts. The member consists of two courses. On the front face are a small egg and tongue, a large egg and tongue, an inverted anthemion, a large Lesbian cymation, and a small astra-

galos. On the sides are, above and below, the same mouldings as on the front; in the middle a large flowing acanthus and palmette pattern. In the centre of each acanthus is a tapering groove, with undercut edges, for a metal ornament.

Height of combined slabs, 1 foot 9¼ inches. See *Antiqs. of Ionia*, IV., pl. 18, for the fragments employed, and a restoration. For one fragment and restoration, Rayet and Thomas, pl. 15, figs. 3, 2.

1128. 1–3. Three fragments of the acanthus scrolls from the sides of one of the antae (see No. 1127).

Antiqs. of Ionia, IV., pl. 18 (only one of the three fragments).

1129. Pier (anta) of the temple, with the inscription recording the dedication of the temple by Alexander the Great.

ΒΑΣΙΛΕΥΣΑΛΕΞΑΝΔΡΟΣ
ΑΝΕΘΗΚΕΤΟΝΝΑΟΝ
ΑΘΗΝΑΙΗΙΠΟΛΙΑΔΙ

Βασιλεὺς Ἀλέξανδρος ἀνέθηκε τὸν ναὸν Ἀθηναίῃ Πολιάδι. King Alexander dedicated the temple to Athenè Polias. (See p. 144.) Below is part of a series of inscriptions dealing with a territorial dispute between Samos and Prienè.

Antiqs. of Ionia, IV., p. 23; *Greek Inscriptions in Brit. Mus.*, III., Nos. cccxcix–cccciii. *Mausoleum Room Guide*, No. P. 36. [In the Entrance Hall, Room of Inscriptions.]

1130, 1131. A series of fragments of the corona of the cornice of the temple.

1130. Two fragments of the pedimental cornice, with palmette pattern, springing from acanthus leaves. The principal fragment is nscribed ⊐A on the joint and A⊏ on the top.

Height, 1 foot 3 inches. *Antiqs. of Ionia*, IV., p. 32; Rayet and Thomas, pls. 13, 16, fig. 6; *Mausoleum Room Guide*, No. P. 31.

1131. Seven fragments from the cornice of the temple, with lion's-head water-spouts, connected by acanthus scrolls, which spring from acanthus leaves immediately below the heads of the lions.

Height, 1 foot 3 inches. *Antiqs. of Ionia*, IV., p. 28; Rayet and Thomas, pl. 16, figs. 1–5; *Mausoleum Room Guide*, No. P. 31.

1132. Fragment of lacunar panel, enriched with mouldings, above with a Lesbian cymation, and astragalos moulding, below with a palmette pattern and astragali.

Length, 3 feet, 9 inches. Rayet et Thomas, pl. 11 (where see the dimensions of the complete stone). *Mausoleum Room Guide*, No. P. 36.

1133. Ionic capital from the Propylæum of the temenos of Athenè Polias. On the upper surface are two dowel holes, with channels for running in lead. We have little information as to the order of the Propylæum, a small structure containing the doorway to the temenos. It had four Ionic columns at each end, and according to the older explorers, it contained six internal piers of which all trace was afterwards lost. Upon these, capitals are placed, similar to 1134–6, below.

Height (between upper and lower beds), 8½ inches; width (above), 2 feet 2½ inches. *Antiqs. of Ionia*, IV., p. 27; for the Propylæum see *ibidem*, p. 32, pl. 5, and compare *Antiqs. of Ionia*, I., (1821), chap. 2, pl. 11; *Mausoleum Room Guide*, No. P. 27.

Bronze Accessories.

A series of bronze dowels from the temple of Athenè are exhibited in the Bronze Room.

Catalogue of Bronzes, No. 2585.

MISCELLANEOUS ARCHITECTURAL FRAGMENTS.

The collection in the British Museum includes several pieces of an architectural decorative character, which cannot however be placed in the Order of the temple or other building, so far as is ascertained, and which seem to have served rather as isolated pedestals, with the possible exception of No. 1136.

1134. Square pedestal found in the temenos of the temple. On the front and back is sculptured in relief a floral ornament, consisting of a palmette rising from a stem of acanthus; on each side is another acanthus stem, terminating in spiral tendrils and half palmettes. This pattern is surmounted by a bold projecting moulding, corresponding to the abacus of a pilaster, below which is an ornament corresponding to the pulvinar and volute of an Ionic pilaster. On either return face of the pedestal is a floral ornament, consisting of a palmette and volutes springing from an acanthus stem. On either side stands a Gryphon, with one paw raised. Above is the Ionic pulvinar already mentioned. On the top of the pedestal are two deep sinkings to serve for sockets below a large object which stood on the pedestal, perhaps a colossal statue. In detaching this object the marble round the holes has been much broken away. Two sides are much worn by exposure.

Height, 3 feet 7 inches; width, 4 feet 0½ inch each way. *Antiqs. of Ionia*, IV., pl. 21, p. 34; *Mausoleum Room Guide*, No. P. 25; Rayet and Thomas, pl. 17, figs. 4, 5. (See *ibid.*, fig. 1, 2, drawings of a similar pedestal, still in the temenos, together with a lower member adorned with four rosettes between two fillets, which the authors place below it. Text, II., p. 24.)

1135. Square pedestal, of approximately the same form as 1134, but smaller. On each of the four faces are varieties

of the palmette and acanthus patterns. On the top of this capital are sinkings where the marble has been attached to some object placed above it. Two faces of the pedestal have been nearly obliterated by long exposure.

Height, 2 feet 6½ inches. Rayet and Thomas, pl. 17, fig. 6; *Mausoleum Room Guide*, No. P. 28.

1136. Capital of a pilaster, from the temenos of Athenè Polias. In front is a floral ornament of acanthus scrolls and a palmette; beneath it a running scroll. On each return is a palmette ornament, beneath a pulvinar, and above a band of rosettes (cf. 1134, note). On the right face beyond the ornament is part of an inscription in honour of one Apollonides.

The form of the stone, the unworked back surface, and the cramp holes at the top, seem to show that this stone, though having some of the elements of the foregoing, served as a pilaster capital.

Height, 1 foot 3 inches. *Antiqs. of Ionia*, IV., p. 31; *Greek Inscriptions in Brit. Mus.*, III., No. ccccxxxix.; *Mausoleum Room Guide*, No. P. 29.

1137. Fragment with Lesbian cymation and astragalos moulding. Joint on the left.

Height, 7 inches; width, 1 foot 10 inches.

1138. Fragment with Lesbian cymation (smaller than last) and astragalos moulding. Traces of red colour on the ground. Joint on the right.

Height, 8 inches; width, 6½ inches.

1139. Fragment with acanthus and palmette moulding; below, an astragalos moulding. (Compare No. 1132.)

Height, 7 inches. (The upper bed is not preserved.) Width, 1 foot 6 inches.

1140. Fragment with an egg and tongue moulding, above an astragalos; at the left, an angle palmette; above, a cymation moulding.

Height, 6½ inches; width, 1 foot 5½ inches. Compare the member placed above the architrave, Rayet and Thomas, pl. 13.

1141. Fragment with various mouldings above a row of dentils, an egg and tongue, and small astragalos moulding. The return is preserved at each side.

Height, 5¾ inches; width, 1 foot 8 inches.

1142. Fragment with a triple system of mouldings, namely egg and tongue, astragalos; Lesbian cymation, astragalos; egg and tongue, and (probably) astragalos. Joint on the left.

Height, 9 inches; width, 1 foot.

SCULPTURES FROM PRIENÈ.

1150. 1–4. Fragments of a colossal female statue, which may be presumed to be the one of Athenè Polias, which Pausanias mentions, in his enumeration of the temples of Ionia, as an object of attraction in the temple of Athenè at Prienè (Paus., vii., 5, 5). For the probable date of the statue (about 150 B.C.) compare p. 146.

1. Left foot, cut off by a joint at the rise of the instep. Along the edge of this joint the surface of the marble is raised and roughly tooled. A hole is drilled in this raised surface, and in the space between the great and second toe is another hole. Two grooves in the raised part converge on this point. Probably the foot wore the straps of a bronze sandal, and half emerged from the long flowing skirt of the goddess.

Breadth, 1 foot 2½ inches; length, 1 foot. *Antiqs. of Ionia*, IV., p. 31, fig. 17; Rayet et Thomas, pl. 15, fig. 19. For fragments of statue, cf. *Mausoleum Room Guide*, Nos. P. 6–11.

2. Fragment of right foot, consisting of the great toe and base of the next two toes. This fragment is cut off by a joint near the separation of the toes.

Breadth, 1 foot 3 inches; length, 1 foot.

3. Left upper arm, from the curve of the shoulder to the bend of the elbow. At the lower end is a large dowel-hole for the attachment of the forearm. The inner side of the arm is worked flat, for attachment to the body.

Length, 3 feet 11 inches. *Antiqs. of Ionia*, IV., p. 31. The arm, which appears to have suffered from fire, has been put together from 93 fragments.

4. Left hand; fingers and upper part of thumb wanting.

Length, 1 foot 8 inches. Palm spread open. *Antiqs. of Ionia*, IV., p. 31.

Two bronze wings, which are thought to have been the wings of a figure of Nikè, held on the hand of this Athenè, are exhibited in the Bronze Room. *Catalogue of Bronzes*, No. 1728.

1151. (Plate XXI.) Colossal female head, broken off from a statue at the base of the neck. The lower part of the nose, both eyes and the left temple have been much injured, and the whole has been repaired. Above the forehead is a triple row of formal curls roughly indicated; the remainder of the hair is concealed under a close-fitting cap, on which, when first discovered, were traces of ornaments painted in brown. The curls on the right side of the head have been painted red; on the other side, their surface has been blackened by the action of fire. The resemblance of this head to the one found on the site of the Mausoleum (No. 1051), is so

marked as to make it probable that they are both the work of the same school. It has even been suggested that they may be by the same artist. This head was classed by Sir C. Newton (*Antiqs. of Ionia*, IV., p. 34) as a portrait head, but the features seem rather of an ideal type and it is therefore more likely that the head represents a goddess.

Bluish marble. Height, 1 foot 4¾ inches. *Antiqs. of Ionia*, IV., pl. 20, p. 34; Wolters, *Gipsabgüsse*, No. 1241; Murray, *Hist. of Sculpture*, 2nd ed., II., pl. 27; *Mausoleum Room Guide*, No. P. 1.

1152. (Plate XXII.) Male portrait statue. The head and the torso were separately worked, and their combination into one statue is therefore to some extent conjectural, but they fit together very well. Of the head, only the left side of the face, including, however, the nose, mouth, and chin, are preserved. The right side and the back of the head behind the ear have been split off. The portrait represents a middle-aged man, closely shaven, and bald over the forehead; his hair is short and slightly waved; the lips are thin and compressed; the chin broad, with a depression in the middle; the nose broad, widening towards the tip, which is broken away; the eye is deep set, the circle of the iris has been marked by red colour, of which there are still traces; the brow has been contracted. The features are finely modelled, and the work belongs to a good period. The surface of the marble is discoloured, as if by fire. When found, this head was in three fragments. Of the torso, the legs and most of the arms are wanting. It is clad in a chiton, over which is a mantle passing over the shoulders and round the body. This figure stood on the right leg. The direction of the upper right arm indicates that the elbow was bent, and the hand at some distance from the right side. The left hand must have been gathering up the mantle on the left side, where it has been attached to the body by a joint. The surface of

the torso, like that of the head, is blackened in places, probably by fire. The back of this figure has been cut away, if it was ever executed.

Bluish marble. Height (of the head), 1 foot 3½ inches; of the whole, 4 feet 3½ inches. *Antiqs. of Ionia*, IV., pl. 20, p. 34 (for the head); *Mausoleum Room Guide*, Nos. P. 2, 5.

1153. Head and draped bust of a young girl, which has been inserted in a socket on a statue. The left side of the head above the eye has been broken away, the nose and chin are slightly injured. The surface of the marble generally is discoloured by the action of fire. Traces of red colour still remain in the iris of the eye, the eyebrows, and curls. The hair is gathered under a coif, in front of which over the forehead are three rows of conventional curls formally arranged. (Compare No. 1151.) On the left side of the bust is drapery. The back of the head, now wanting, which probably projected like Nos. 1051, 1151, has been of a separate piece of marble. Part of the joint, and the dowel-hole remain.

Marble. Height, 10½ inches. *Mausoleum Room Guide*, No. P. 3.

1154. Draped female figure from the neck to the ankles. The head and neck, which were inserted in a socket, the arms from above the elbows and the feet, which were separately attached, are now wanting. The body is clad in a long chiton, girt at the waist and fastened on both shoulders; underneath this is a garment of finer material, which covers the upper arms. The belt is pierced with holes for the attachment of some metallic ornament. This figure is of slim proportions: the breasts are those of a young girl; the drapery is simple and effectively treated. This statue was found broken into several pieces, and lying in a layer of charcoal, which showed that the roof of the temple had been destroyed by fire. The formal simplicity of the

draping may be compared with that of the charioteer from the bronze group dedicated by Polyzalos at Delphi. In this case, however, the drawing back of the right foot gives variety to the treatment of the folds.

Bluish marble. Height, 4 feet 3 inches. *Antiqs. of Ionia*, IV., p. 31, fig. 16; Mansell, No. 1294; *Mausoleum Room Guide*, No. P. 4; Reinach, *Répertoire de la Statuaire*, II. p. 673, No. 5.

1155. Head of the Emperor Claudius. The head is slightly turned to its right, and is a strongly marked portrait. The whole of the back of the head including the ears, and the nose, are wanting. The head is put together of several fragments, and has been injured by fire. It was originally fitted into a socket in a statue, the lower part being worked accordingly. It was found like the preceding number on the floor of the temple.

Coarse-grained bluish marble. Height, 1 foot 5½ inches. *Graeco-Roman Guide*, I., No. 10; Bernoulli, *Roemische Ikonographie*, II., 1, p. 339, No. 31.

FRAGMENTS OF A FRIEZE.

1165–1176. Fragments of a frieze representing a battle of Gods and Giants. The figures stand on a projecting ledge, as of rough ground, and below this is a roughly-dressed margin of stone of variable height, the difference between the highest and the lowest being (at least) 4 inches. This fact makes it certain that the frieze cannot have been a part of the Order of the temple. It is more likely that the lower margin was intended to be sunk in some pavement—in which case the variable depths of the margin would be unimportant—and the frieze would in that case serve as a balustrade. The manner in which the figures are composed, with a strongly projecting lower margin, seems calculated for a spectator

placed at a higher level. From No. 1172 we know that the height above the projecting ledge was 2 feet 7½ inches. It has been suggested that the frieze, which was found on the site of the cella, decorated a balustrade in front of the statue of the goddess within the temple (Rayet and Thomas, ii., p. 21), but no traces of such an arrangement were found by the excavators. On the right side of No. 1176, *9* is a slightly raised vertical border, which would be suitable for an internal decoration, and elsewhere there are traces of vertical members, perhaps pilasters, placed at intervals, and dividing the frieze into panels. The frieze not being a part of the Order, there is no reason to connect it with the building of the temple in the time of Alexander, and recent critics have regarded it as subsequent to the frieze of Pergamon, and not, as had been suggested, an earlier stage in the development of the Gigantomachia.

Rayet and Thomas, II., pl. 15; *Antiqs. of Ionia*, IV., p. 33, pl. 19; Overbeck, *Gr. Plastik*, 3rd ed., II., p. 102; 4th ed., II., pp. 136, 405; Furtwaengler, *Arch. Zeit.*, 1881, p. 306; Murray, 2nd ed., II., p. 305; Wolters, *Jahrbuch des Arch. Inst.*, I., p. 56; *Mausoleum Room Guide*, Nos. P. 12–23.

1165. Group of a male figure, probably a Giant, who has fallen on rocky ground, leaning on his left arm and shield. On the left is the lap of a heavily draped female (?) figure broken off above the ankles and below the hips; she is clad in a long chiton over which is cast a mantle; her knees are turned nearly to the front; this is probably a goddess. Of the male figure, the head, right arm and shoulder, the left leg from the knee, and right leg from the top of the thigh nearly to the ankle, are wanting. Beside the great toe of his right foot is drilled a hole. The right foot is unfinished.

Height, 1 foot 2½ inches.

1166. Fragment of a nude male figure, falling to the right and wanting the head and both arms; his lower limbs are sunk in the ground like those of Kaineus in representations of the Centauromachia, such as in the frieze of Phigaleia (No. 530), and the frieze of the Theseion at Athens (No. 403, 2), but the figure is no doubt that of a Giant. The right arm went downwards, and traces remain of some object in contact with the right shoulder.

Height, 10½ inches. Overbeck, *Gr. Plastik*, 4th ed., II., p. 406.

1167. Group of two male figures, one of whom has been thrown down on rocky ground face downwards. He rested on his right hand and knee. His opponent has violently wrenched back his left arm, while pressing down the left thigh with his right knee. The fallen figure wears a chlamys. Of his adversary nothing remains but the right leg and thigh from below the hip.

Height, 1 foot 2 inches.

1168. Fragment of a group representing Helios driving a car drawn by four horses. The god stands facing the spectator, clad in a charioteer's long tunic girt with a broad band below the bosom, and with a mantle flying over his left arm and shoulder. The right arm, extended horizontally behind, probably brandished a spear. His head, nearly the whole of both arms, and the right leg from above the knee are wanting. His horses are moving to the right. Parts are preserved of the rump of the near horse, part of the forehand of the second, the chest, body and hindlegs of the third, and the hindlegs of the fourth. A small part of the chariot wheel is seen to the left.

Height, 2 feet 1 inch. Overbeck, *Gr. Plastik*. 4th ed., II., fig. 217*e*; Wolters, *Jahrbuch*, I., p. 60.

1169. A nude Giant kneels on his right knee. His right arm and head are stretched out as if in agony, while the left arm seems to have been seized by a lion, of which little can now be distinguished except parts of the mane and the upper part of the left paw, which seems to have rested on the left thigh of the Giant. The God, who is on a considerably larger scale, stands at the back, on higher ground. The action of his arms is uncertain. He wears a garment in the form of an exomis, fastened by a girdle, but only a narrow strip passes over the left shoulder. The presence of the lion suggests that Dionysos is the god.

Height, 2 feet 2 inches. *Antiqs. of Ionia*, IV., pl. 19, p. 34; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 217*c*. Compare the lion and giant in the Gorgon group of the Pergamene frieze, *Beschreibung der Skulpturen aus Pergamon*, I., *Gigantomachie* (1895), p. 35.

1170. Cybelè, seated on a lion who gallops to the right; she wears a long chiton; a mantle, falling on her shoulders from the back of her head, is cast over her lap and hangs down on her left side. Both arms, her right leg, left foot, head, and right shoulder are wanting. With her left hand she held a large tympanon, of which a considerable part remains. The lion wants the head and neck, forelegs, and part of the hindlegs.

Height, 2 feet 1 inch. Rayet and Thomas, pl. 15, fig. 13; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 217*g*. Compare the Cybelè of the Pergamene frieze, who, however, does not carry a tympanon, but draws an arrow from her quiver. Wolters, *Jahrbuch*, I., p. 63.

1171. A draped female figure moving rapidly to the right with both arms extended; the violence of her action is shown by the agitated folds of her drapery, which consists of a long chiton with studded sleeves, over which is a mantle cast over both arms, the ends flying behind her. She wears sandals. Her head, left hand and forearm, and

right arm from the elbow, are wanting. On the right are considerable remains of drapery belonging to an adjoining figure.

Height, 2 feet 2 inches. *Antiqs. of Ionia*, IV., pl. 19, p. 34; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 217*a*.

1172. Lower parts of draped female figure rushing to the right. The surface of her body, with the head, arms, and left leg are all wanting, but a projecting piece of the ground, three drilled holes, and the general swing of the figure suggest that the right arm was raised to make a spear thrust at a winged Giant, of whom only a part of the right wing is preserved. He may have been a kneeling figure somewhat like No. 1173, though in that case both wings were turned to the right. The deity wears a long chiton, over which is a diploïdion.

Height, 2 feet 7½ inches. Wolters, *Jahrbuch*, I., p. 59.

1173. A kneeling figure of a winged and snake-legged Giant. He has a mantle over his left arm. He appears to have been looking upwards to the left with arm raised in defence, but three drilled holes in his left thigh and breast probably indicate the direction of the spear of his adversary.

Height, 1 foot 2 inches. *Antiqs. of Ionia*, IV., pl. 19, p. 33; Rayet and Thomas, pl. 15, fig. 11; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 217*d*.

1174. Torso of a draped female figure, moving rapidly to the right, and clad in a long chiton with a flat girdle below the breasts and a himation thrown over the left shoulder and arm, and wrapped round the right thigh. Her head, feet, right arm, and left arm from above the elbow are wanting.

Height, 1 foot 8 inches. *Antiqs. of Ionia*, IV., pl. 19, p. 34; Rayet and Thomas, pl. 15, fig. 18; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 217*b*.

1175. Upper part of a draped female figure down to below the waist, where it rises from the rocky ledge. The head of this figure is wanting; tresses of long hair fall on each side of the bosom; the right arm has been raised in an attitude of supplication above the head. She wears a chiton with short sleeves and girdle, girt at the waist. This fragment closely resembles the figure of Ge making supplication for her children, the Giants, in one of the reliefs found at Pergamon, and now in the Museum of Berlin.

Height, 1 foot 1½ inches. Overbeck, *Gr. Plastik*, 4th ed. II., fig. 217 *f*, cf. *ibidem* II., fig. 198 A.

1176. Smaller fragments from the Giant frieze.

1. Body of a male figure to the front, broken away at the waist, and wanting the head, right arm, and left arm from below the elbow. The left arm was raised and the right arm extended. The figure wears an exomis, a tunic girt round the waist and passing over the left shoulder only. The fingers of a right hand are shown pressing against his right ribs, but it is impossible to say whether this is the hand of a friend or foe. Close to the ends of the fingers is a round hole, in which a bronze weapon may have been attached.

Height, 8 inches.

2. Torso of draped female figure, broken off above left knee; the body from the waist upwards is turned to the front; the head, neck, right leg and thigh, right arm, and left arm from near the elbow are wanting. The figure is clad in a closely-clinging chiton, girt under the breasts, and a mantle.

Height, 11 inches.

3. Fragment of a male figure, moving to the left. The head and neck, arms, right leg, and left leg from above the

knee are wanting. The right arm seems to have been raised; round the neck is twisted a chlamys, fastened on the right shoulder with a fibula.

Height, 1 foot 1 inch.

4. Torso of a male figure, falling over to the right and supported by his shield, which he bears on his left arm and which rests edgeways on the ground; of this figure all that remains is the torso, from the base of the neck to the pelvis, and the left arm nearly to the wrist, with the shield.

Height, 1 foot 3 inches. Wolters, *Jahrbuch*, I., p. 59.

5. Fragment of a figure kneeling on the right knee, from the waist to below the knees; wearing a short tunic, girt and falling to near the knees. Half the right leg to below the knee and most of the left leg, which is bent, remain. It is probably a female figure.

Height, 9 inches.

6. Remains of a combat between two figures, mostly broken away. On the left a shield, seen edgeways, lies on the ground, resting against a rock; beside this has stood a figure, of whom only the right leg from knee to ankle and right foot remain, three-quarters turned away from the spectator. This figure seems to have been turned towards a draped figure who has fallen backwards to the right, and is supported with the left hand resting upon a helmet; the left hand, and parts of the left upper arm, right thigh, and drapery are all that remain. The helmet is hemispherical in form, with the lower rim bent outwards.

Height, 1 foot 1 inch. Wolters, *Jahrbuch*, I., p. 60.

7. Male figure, crouching with both legs under him, resting the left arm, which carried a shield, on the

ground; he wears a cuirass with a double fringe of flaps, and under it a short chiton. The head, right arm, and most of the body are wanting. On the left is the left leg of an antagonist who has overthrown him, and whose knee presses against his right hip.

Height, 1 foot ½ inch. Rayet and Thomas, pl. 15, fig. 16.

8. Torso of a female figure, turned to the front but with her action directed towards the right, with both arms extended. She wears a chiton, over which is a diploïdion confined by a girdle, and also by crossbelts which pass over the shoulders and round the waist, with a large disk at their intersection between the breasts. A small Γ is inscribed in the left-hand upper part of the relief.

Height, 1 foot 2 inches. Rayet and Thomas, pl. 15, fig. 17: Wolters, *Jahrbuch*, I., p. 59.

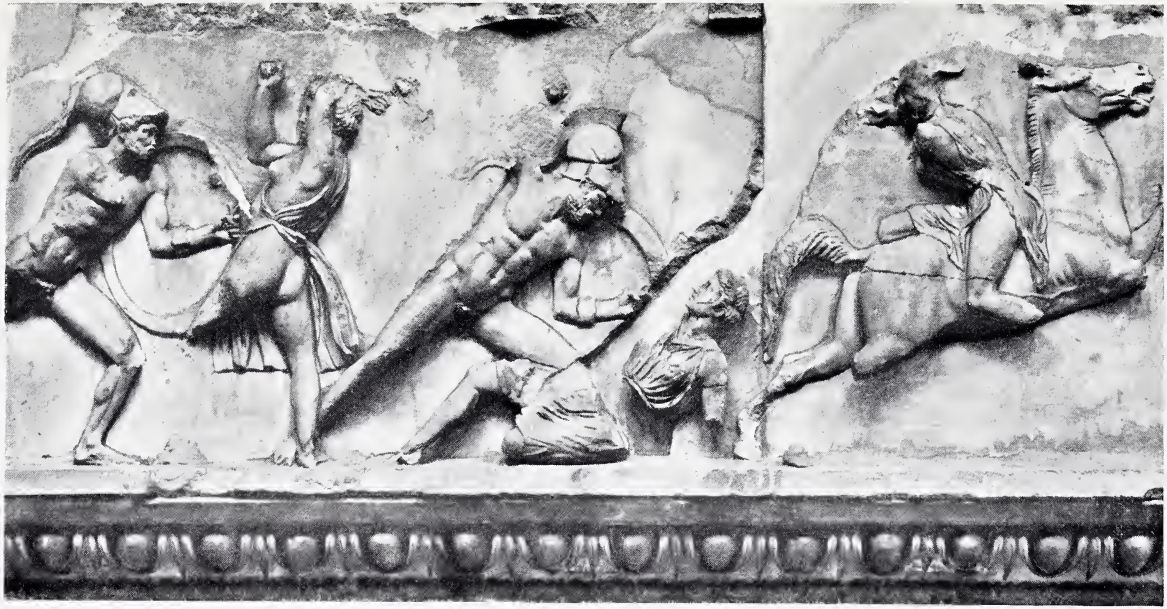
9. Torso of a male figure to the front slightly turned to the left; from his left shoulder flies a chlamys fastened with a circular brooch on the right shoulder. The head, neck, arms, the left leg and thigh, and right leg from halfway down the thigh are wanting. On the right of this fragment is a joint and a plain vertical border slightly raised from the ground of the relief.

Height, 1 foot 4 inches. Rayet and Thomas, pl. 15, fig. 12; Wolters, *Jahrbuch*, I., p. 58.

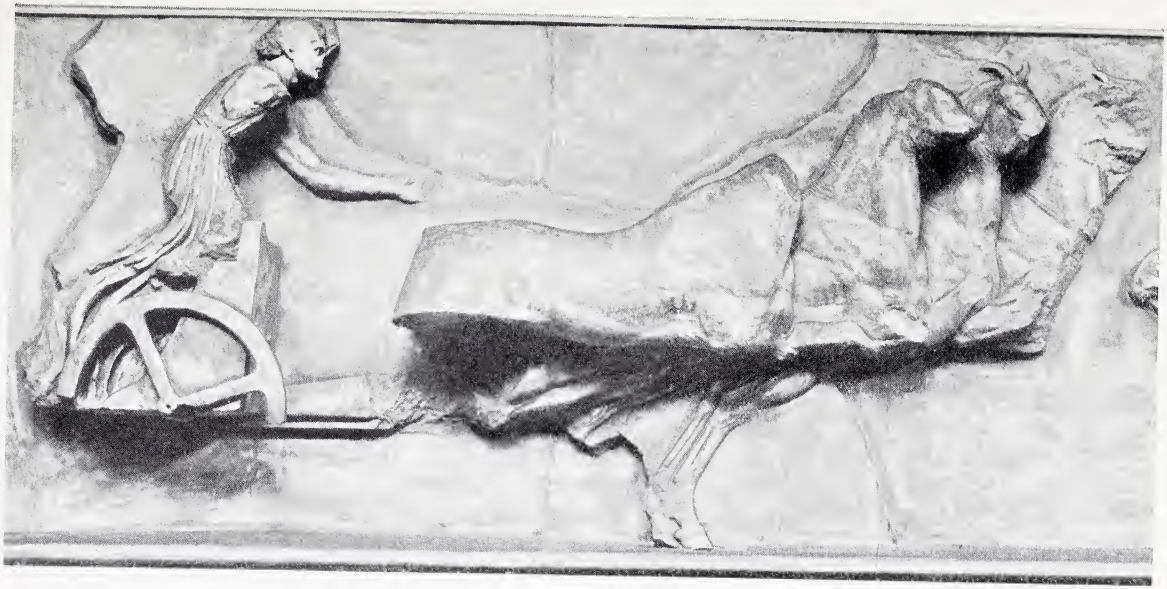
THE MAUSOLEUM, AS RESTORED BY C. R. COCKERELL.

THE RESTORED ORDER OF THE MAUSOLEUM. (No. 980.)

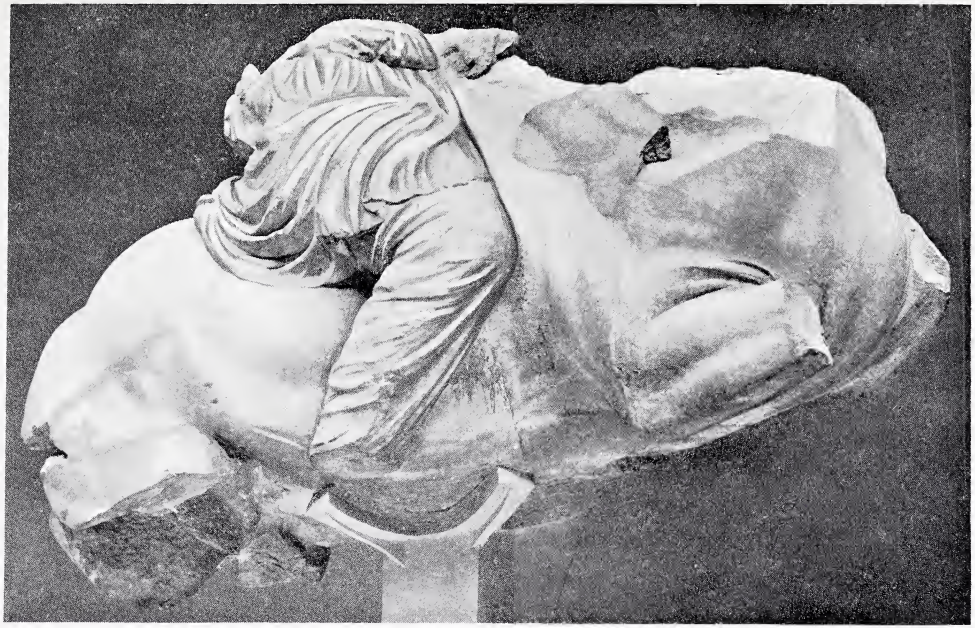
THE CHARIOT GROUP OF THE MAUSOLEUM. (NOS. 1000–1004.)



THE FRIEZE OF THE ORDER OF THE MAUSOLEUM. (Slabs 1014, 1015.)



Slab from the Chariot Frieze of the Mausoleum. (No. 1037.)



Equestrian Figure from the Mausoleum. (No. 1045.)

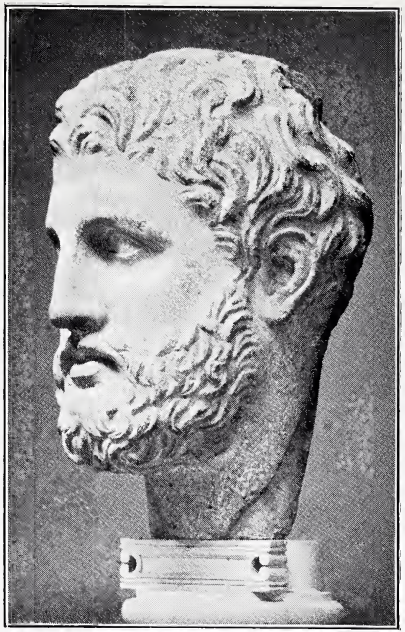


Fig. 1.
PORTRAIT HEAD FROM THE MAUSOLEUM.
(No. 1054.)

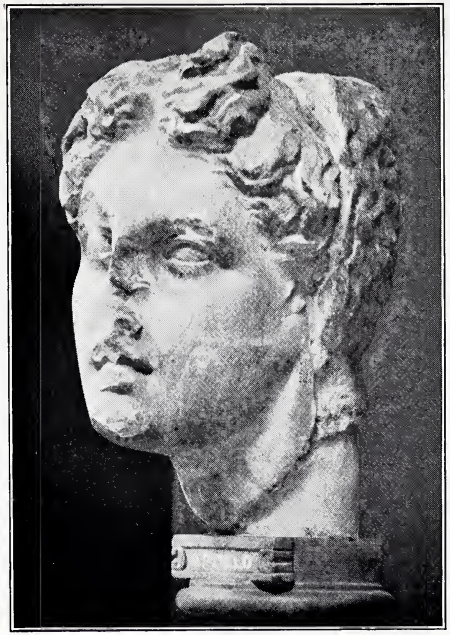
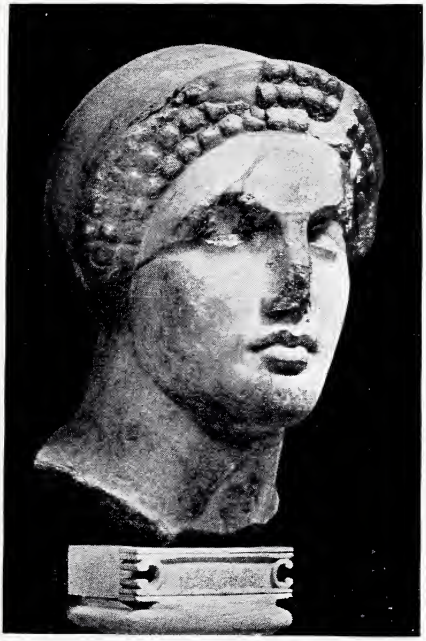


Fig. 2.
MALE HEAD FROM THE MAUSOLEUM.
(No. 1058.)



COLOSSAL HEAD FROM PRIENÈ. (No. 1151.)

PORTRAIT STATUE FROM PRIENÈ. (No. 1152.)

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